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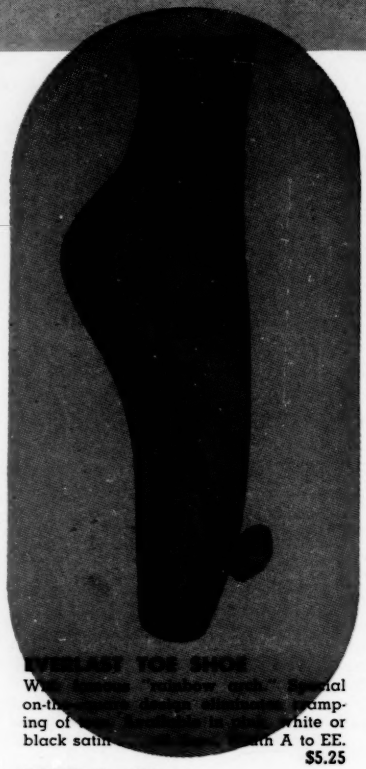

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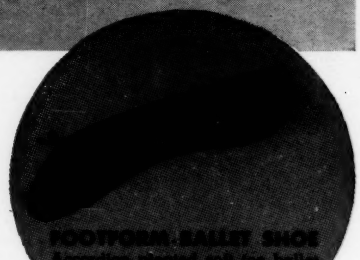

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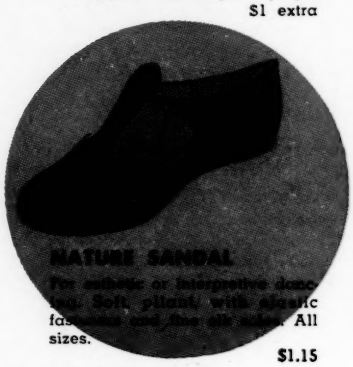

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CALENDAR OF EVENTS OCTOBER, 1949

October 5—4th Annual Dance Festival, (a benefit performance) sponsored by Spanish Refugee Appeal—at CARNEGIE HALL.

October 6—(indefinite run) **BALLETS DE PARIS** at the Winter Garden, with Roland Petit, Renee Jeanmaire, Colette Marchand, Gordon Hamilton, Milorad Miskovitch, Serge Perrault and company of 20 in a bill comprising the ballets CARMEN, PAS D'ACTION, LE COMBAT, RENDEZVOUS.

*

October 9-November 6 **SADLER'S WELLS** ballet at the Metropolitan Opera House, with Margot Fonteyn, Robert Helpmann, Moira Shearer, Beryl Grey, Violetta Elvin, Pamela May, Harold Turner, Michael Somes, Alexis Rassine, John Hart and company of 60 under the artistic direction of Ninette de Valois, Frederick Ashton and Constant Lambert. The AMERICAN repertory, as follows: Sleeping Beauty, Lac de Cygnes, Cinderella, The Rake's Progress, Symphonic Variations, Facade, Hamlet, Miracle in the Gorbals, A Wedding Bouquet, Job, Checkmate, Apparitions.

*

October 13—**RUTH ST. DENIS** and **TED SHAWN** at the American Museum of Natural History.

14—**MATTI HAIM** at 9 E. 40th, sponsored by N. Y. Theosophical Society.

27—**SUJATA** and **ASOKA** at the American Museum of Natural History.

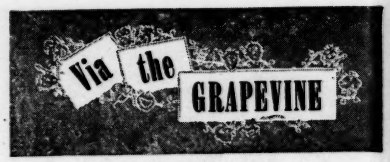
16th and 31st—**TODD BOLENDER** and **WILLIAM DOLLAR** and group in 'BALLET PREMIERES' at the 92nd Street YMHA.

*

LECTURES

October 7—Lecture-demonstration in ethnic dances at the COOPER UNION FORUM

10—**NINETTE de VALOIS** at the NEW YORK PUBLIC LIBRARY on "British Ballet."



THE INVASION is at hand.

On the morning of October 3, Air France will deliver one plane-load of French dancers, all of the **BALLETS DE PARIS,** at Idlewild Airport.

On the morning of October 4, BOAC will deliver two planes full of **SADLER'S WELLS,** 60 strong, at La Guardia Airport.

It is difficult to say when in American dance history, so many foreign dancers of such rank, magnitude and numbers have all debouched upon our shores at the same time. We merely want to go on record as rejoicing. Welcome to all of them!

Details of their appearances are noted in the calendar at left.

*

The presence in New York City of sixty English and twenty French dancers will

Continued on page 6

ON TOUR

ITINERARY THRU JAN. 31st, 1950

MON., OCT. 3, White Plains, N. Y.; **TUES., OCT. 4,** Harrisburg, Pa.; **WED., OCT. 5,** Youngstown, Ohio; **THURS., OCT. 6,** LaPorte, Ind.; **FRI., OCT. 7,** Columbus, Ohio; **MON., OCT. 10,** Kalamazoo, Mich.; **TUES. — WED., OCT. 11, 12,** East Lansing, Mich.; **THURS. — SUN., OCT. 13 thru 16,** Detroit Mich.; **MON. — SUN., OCT 17 thru 30,** Chicago, Ill.; **MON. OCT. 31,** Burlington, Iowa; **THURS. NOV. 3,** Pueblo, Colo.; **FRI. SAT., NOV. 4, 5,** Denver Colo.; **MON. NOV. 7,** Boise, Idaho; **WED. — SAT., NOV. 9 thru 12,** Seattle, Wash.; **MON. NOV. 14,** Victoria, B. C.; **TUES. — THURS., NOV. 15 thru 17,** Vancouver, B. C.; **FRI. — SAT., NOV. 18, 19,** Portland, Ore.; **MON. — SUN., NOV. 21 thru 27,** San Francisco, Calif.; **MON., NOV. 28,** San Jose, Calif.; **TUES., NOV. 29,** Sacramento, Calif.; **THURS. DEC. 1,** San Bernadino, Calif.; **FRI. — SAT., DEC. 2 thru 10,** Los Angeles, Calif.; **SUN., DEC. 11,** San Diego, Calif.; **MON., DEC. 12,** Pasadena, Calif.; **WED., DEC. 14,** Phoenix, Ariz.; **THURS., DEC. 15,** Tucson, Ariz.; **FRI., DEC. 16,** El Paso, Tex.; **MON., DEC. 19,** San Antonio, Tex.; **TUES., DEC. 20,** Austin, Tex.; **WED., DEC. 21,** Fort Worth, Tex.; **THURS., DEC. 22,** Shreveport, La.; **FRI. — SAT., DEC. 23 thru 31,** Houston, Tex.; **MON., TUES., JAN 2, 3,** New Orleans, La.; **WED., JAN 4,** Memphis, Tenn.; **FRI., JAN. 6 — SAT., JAN. 7,** Lafayette, Ind.; **MON. — WED', JAN. 9 thru 11,** St. Louis, Mo.; **THURS., JAN. 12,** Des Moines, Iowa; **FRI. — SUN., JAN 13 thru 15,** Minneapolis, Minn.; **MON. — TUES., JAN. 16, 17,** Madison, Wis.; **FRI. — SUN., JAN 20 thru 22,** Milwaukee, Wis.; **MON. JAN. 23,** Indianapolis, Ind.; **WED., JAN. 25,** Dayton, Ohio; **THURS. — FRI., JAN. 26, 27,** Louisville, Ky.; **SAT. — SUN., JAN. 28, 29,** Cincinnati, Ohio; **MON., JAN. 30,** Chattanooga, Tenn..; **TUES., JAN. 31,** Birmingham, Ala.

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Ballet Russe de Monte Carlo

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Dance MAGAZINE

VOLUME XXIII NUMBER 10

OCTOBER, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Calendar of Dance Events 4
Via the Grapevine 6
ENGLISH BALLET * Its Style and Essence — A. V. Coton 7
The Mercury Theatre—Birthplace of English Ballet 8
The matrix of English Ballet—Marie Rambert — A. V. Coton 9
20 Years of Ballet Rambert—an album 10
Meet Sadler's Wells — Mary Clarke 13
Sadler's Wells—an album 14
The Romance of Sadler's Wells — Arnold Haskell 18
International Ballet—an album 20
Metropolitan Ballet—an album 22
The 2nd Annual American Dance Festival — Doris Hering 24

ON THE COVER:

Principal dancers of the BALLETS DE PARIS: **RENEE JEANMAIRE** and **ROLAND PETIT** in the ballet CARMEN, coming to the Winter Garden, New York City on October 6th for an indefinite run. The photo by Lido, Paris.

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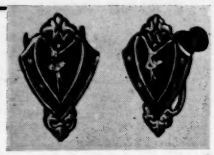

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Next one-day material session for DEA members at the Hotel Astor, N. Y. C., Sunday, October 9th.

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probably unleash a chain reaction of parties, receptions, exhibitions, galas and just plain stunts, unparalleled in local annals. To parallel the exhibition given last year at the French Cultural Center in honour of the Paris Opera Ballet during its visit, this year the New York Public Library, in collaboration with the British Information Services will stage an exhibition at the Library to be called **"ENGLISH BALLET IN THE 20th CENTURY,"** in honour of the appearance of Sadler's Wells company. Books, photos and periodical material will be exhibited. In addition, **Miss Ninette de Valois,** director of the ballet, will lecture at the Library on Monday, October 10 at 8:30 p.m. on the subject of British ballet. Admission to all Library events is free.

*

The brand new building which will be the home of the brand new **School of the Ballet Russe de Monte Carlo** rises on West 56th Street, Manhattan, just a few doors from the stage door of the City Center. The school is to open its doors this Fall, under the direction of **Serge Denham . . . . Nana Gollner** has been signed to replace **Mia Slavenska** on the tour of Ballet Russe de Monte Carlo. Slavenska is on the sick list, temporarily, with strained tendon. . . . **Maria Tallchief** will double this Fall, in both New York City Ballet, which opens at the City Center November 23rd, and the Ballet Theatre which goes on the road November 24th.

*

During the month of October, Ballet **Russe de Monte Carlo** will be seen in the following cities:

Oct. 3 White Plains, N. Y.
4 Harrisburg, Pa.
5 Youngstown, O.
6 La Porte, Ind.
7 Columbus, O.
10 Kalamazoo, Mich.
11-12 E. Lansing, Mich.
13-16 Detroit, Mich.
17-30 Chicago, Ill.
31 Burlington, Iowa

*

Spanish Refugee Appeal Benefit to be held October 5 at CARNEGIE HALL

Some of the foremost artists in American dance will lend their talents to the October 5th event at Carnegie Hall, the 4th Annual Dance Festival, sponsored by the Spanish Refugee Appeal, with **John Martin,** of the New York Times, as chairman. The participants so far scheduled (others to be announced at performance) are **Nora Kaye** and **Eric Braun, Jose Limon** and **Pauline Koner, Ruth St. Denis, Paul Draper, Janet Collins, Agnes de Mille** and **Peter Birch, Nana Gollner** and **Zachary Solov, Hadassah, Talley Beatty** and his dance group.

It is expected that a large contingent of the Sadler's Wells and Ballets de Paris companies will be on hand for this, their first view of American dancers.

*

Moira Shearer's anemia, which kept her out of the August season of Sadler's Wells, will not prevent her from dancing in America . . . . **Rosella Hightower,** two years absent from America, vacationed here in September, and flew back to France for the Paris opening October 1 of Grand Ballet de Monte Carlo. She was guest of honour at a gala reception given for her by Marjorie Barkentine, at which foregathered what was apparently the entire New York dance population . . . . The Marquis de Cuevas' company will remain at the Palais de Chaillot four weeks before leaving for Spain in November . . . . **Tamara Toumanova,** also on leave from this company, has vacationed at home in Hollywood with husband, Casey Robinson, and flew back to France September 27th . . . . **Svetlana Beriosova,** who left America three years ago a little girl and a ballet novice, returns this month from England and from her position as leading dancer with Metropolitan Ballet, now a young lady, and a dancer of note. Her American is practically unrecognizable; speaks English only. She is accompanied by her father, **Nicholas Beriosov,** who also has appeared with the Metropolitan Ballet these last three years. They are both planning to return to England . . . . Rosella Hightower's ballet, PLEASURE DOME, created for the Metropolitan Ballet, will be world premiered in London late this month . . . . **Ana Ricarda,** presently dancing with Grand Ballet de Monte Carlo, flew to London to stage a new ballet for the **Markova-Dolin** company, called RONDALLA AROGONESA. This is Miss Ricarda's second ballet within the year, her first having been DEL AMOR Y DEL LA MUERTE, created for the Grand Ballet de Monte Carlo this Spring . . . . In the first television dance recital ever seen in Italy, **Raymonda Orselli** and **Henry Schwarze** and a group presented by **Trudy Goth,** appeared in a broadcast from Milan on September 11 . . . . **Martha Graham** has returned from a holiday in Californic and is in rehearsal for a tour booked to begin October 31, with a company vastly changed from that of recent years. The repertory for the tour will consist of four works: LEAR, DIVERSION OF ANGELS, DEATHS AND ENTRANCES, and SALEM SHORE. New York may see Graham again in January, 1950 . . . .

CORRECTION

By error the September issue of DANCE MAGAZINE carried the wrong address of **MAHARAM'S** Chicago store. The correct address is the Wurlitzer Building, at **115 South Wabash Street, Chicago.**

Continued on page 42

ENGLISH ballet....

its Style and Essence

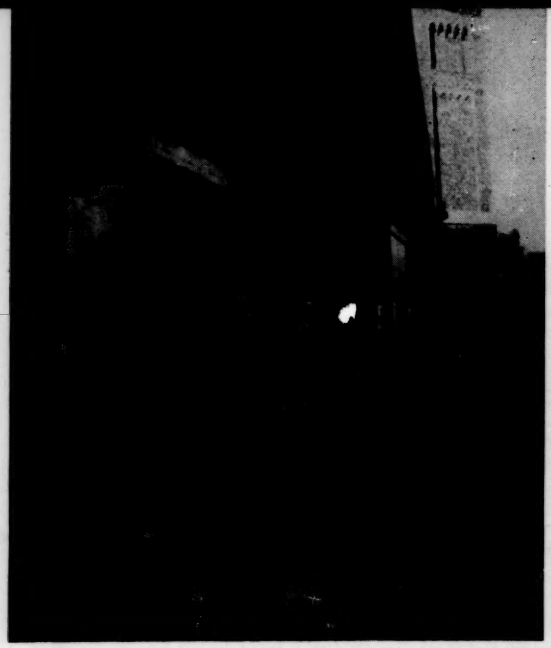
The style of English Ballet today differs in every respect from the styles of French, Italian, Russian and American Ballet. In England our ballets tend towards drama rather than towards pure dancing because our Ballet began with choreographers and directors who had a strong *flair* for the dramatic — and there was no long-standing tradition of Ballet passed on from the nineteenth century which might have bred a dance style peculiar to the English. No Ballet is simply the working out of the idea or subject chosen by the choreographer; while he is creating it he is being influenced by what his dancers can do — and particularly, by what they can do best.

Very few of the two hundred and fifty ballets produced in England in the past twenty years are works of pure dancing; most of them are story-ballets with a high proportion of their subjects drawn from classical mythology, parables, folk-lore and fairy tales. We have a large number of ballets of mood, or atmosphere and, above all else, we produced from our system Antony Tudor who created a wholly new kind of ballet, the analytical study of human behaviour in a new and exact kind of choreography which demanded great acting as well as great dancing capabilities from its performers.

This dramatic-dancing type of ballet is to be seen in all the English companies; the oldest of them, the Ballet Rambert, and our second oldest, the Sadler's Wells — a much larger organisation — have shown more than ninety per cent of works made by the important choreographers of the English scene. Six of these seven creators are represented in programmes given by the Ballet Rambert today; their names are Antony Tudor, Frederick Ashton, Ninette de Valois, Frank Staff, Andree Howard, and Walter Gore. This English style, which has become clarified and heightened in the last twelve years is best illustrated by dancers such as Margot Fonteyn, Sally Gilmour, Beryl Grey, Peggy van Praagh, Celia Franca, Frank Staff, Frederick Ashton, Walter Gore in works of such distinct and differing quality as, Nocturne, Les Masques, Facade, Jardin aux Lilas, The Planets, Czernyana, Rake's Progress, Mr. Punch, Symphonic Variations.

by A. V. Coton

the MERCURY THEATRE



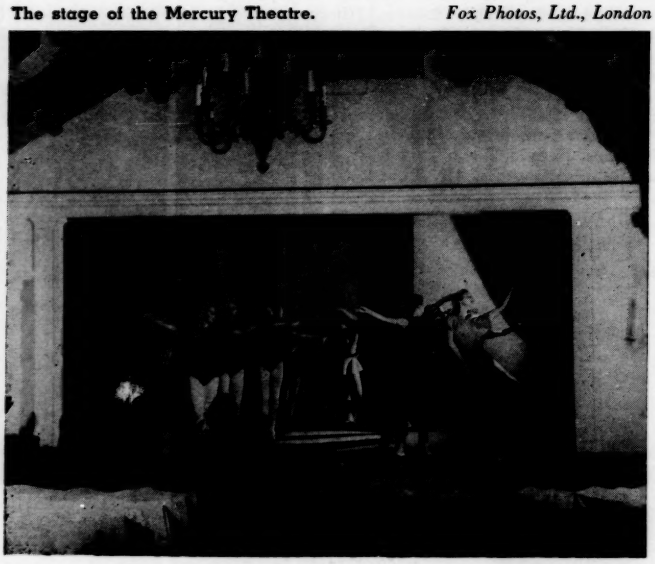
Outside view of the MERCURY THEATRE.

THE Mercury Theatre with its studios and rehearsal rooms, is the home of the Ballet Rambert; it is London's smallest professional theatre as well as the city's oldest dance theatre. Ashley Dukes, the playwright, bought the building while it was a disused and partly derelict parish hall and converted it into a smart little theatre seating one hundred and thirty, for the use of the ballet company created by his wife, Marie Rambert. The company was already using the studio next door, and in this cluster of buildings nearly every important English choreographer has worked out his first ballets and seen them performed. Part of the Mercury premises comprises offices, storerooms and school, and the famous bar and print-room to which the audience flocks in the intervals. The print-room houses one of the most comprehensive private collections of colour prints and lithographs of the great figures of nineteenth century Ballet.

Fox Photos, Ltd., Lon

A corner of the Print Room inside the Mercury Theatre. The company studies its press clippings.

The stage of the Mercury Theatre. *Fox Photos, Ltd., London*



birthplace of English Ballet

the *matrix* of English Ballet

...MARIE RAMBERT

by
A. V. COTON

IT HAS happened for some years now that when the last curtain falls on the opening night of a Ballet Rambert season, Marie Rambert indulges herself in a very real and simple pleasure. When the dancers have received their plaudits—and bouquets!—she joins them on stage and talks to the audience, introducing them to her company, her season, her newest choreographer or designer. She makes no set speech but talks simply and directly of what occurs to her to say, straight from the heart. With many people this could be an irritating trick, an obvious means of gratuitously publicising oneself: with Marie Rambert it is a truly spontaneous "heart-to-heart" talk with the public that comes to see her dancers. It is not by any means a coterie, but a public widely representative of the many layers of the English ballet-going world, and to them a Rambert first night would not be complete without her speech of thanks and comments and the gracious *reverence* with which she acknowledges the applause. She is thrilled and deeply gratified that an audience is gathered in the theatre (wherever it may be) to enjoy England's oldest —and also in the best sense, newest—ballet company.

Its newness is ever-present, expressed in the choreography, the designs, or the specially written score of one of her latest discoveries. Rambert herself is

(*please turn to page* 40)

MARIE RAMBERT — below: in Monte Carlo, 1914 — in 1949, London, at left.

JARDIN AUX LILAS

The original principals in Tudor's LILAC GARDEN: Maude Lloyd, Peggy van Praagh, Hugh Laing and Antony Tudor.

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Sally Gilmour and Walter Gore in CONFESSIONAL.

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SAILOR'S RETURN

BAR AUX FOLIES BERGERE

Pearl Argyle in BAR AUX FOLIES BERGERE.

On February 25, 1950, so close in time as to warrant now the celebration of its anniversary, the Ballet Rambert will have passed its second decade of continuous existence and performance. The foregoing articles by Mr. A. V. Coton will have apprised the reader of this company's twenty year history and facts concerning its director, Marie Rambert.

Here we record the fact that the company has in its repertory, past and present, close to *one hundred* ballets and dances, i. e. creations or revivals made under Marie Rambert's personal direction in the years since February 25, 1930 when it was seen for the first time at the Lyric Theatre, Hammersmith, London.

The regrettable fact of lack of space limits this pictorial record to some of the better known works in the repertory, or rather, some of those fortunately photographed and recorded.

The summer season of 1949 saw these works produced from the repertory:

Facade — Capriol Suite — Les Masques (choreography of Frederic Ashton);

Jardin Aux Lilas, Judgement of Paris, Soiree Musicale, Descent of Hebe, Dark Elegies, The Planets (of Antony Tudor);

Death and the Maiden, Lady into Fox (of Andree Howard);

Czernyana (of Frank Staff);

Plaisance, Kaleidoscope, Mr. Punch, Bartlemas Dances (of Walter Gore);

Giselle (only the pas de deux) and Lac des Cygnes (pas de trois only).

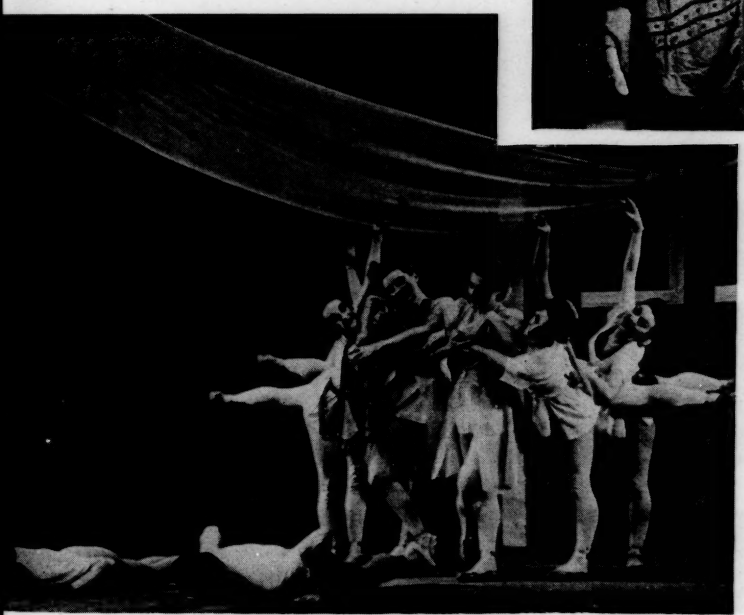
THE DESCENT OF HEBE

Hugh Laing (at left) and Elizabeth Schooling and Antony Tudor (at right) in THE DESCENT OF HEBE.

RAMBERT

—an album

LYSISTRATA

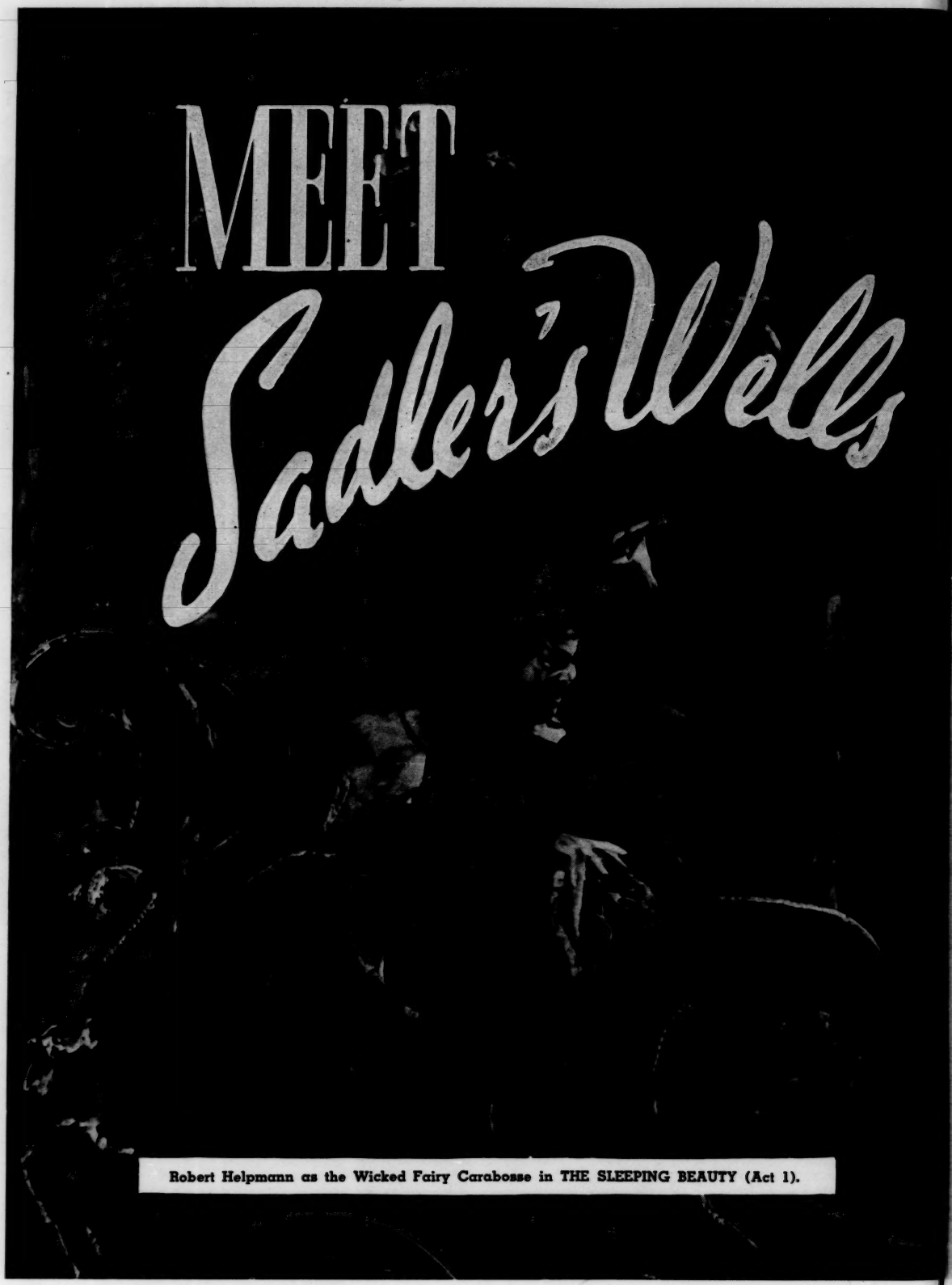


CZERNYANA

Finale from Frank Staff's CZERNYANA.

MEET Sadler's Wells

by Mary Clarke



Robert Helpmann as the Wicked Fairy Carabosse in THE SLEEPING BEAUTY (Act 1).

THE SADLER'S WELLS BALLET will appear for the first time in its history in the United States when it opens at the Metropolitan Opera House, New York, on October 9, 1949. Many Americans will be familiar with the company by name and by reputation because it has been the subject of so many of the vast output of books on ballet which have been published in England and have found their way across the Atlantic during the last decade. Now the company is to appear in the flesh and faces the task not only of living up to the reports which have preceded it but also of facing a highly critical audience. Their successes on the Continent of Europe have been great, but the competition they have faced has been small. "What will America think of Sadlers Wells?" is a question which is being asked in all English dance circles today, for it is realised that America has become the home of many great artists of the dance during the last few decades and has developed a healthy native ballet of its own.

What America will think it is impossible to predict, but we can at least provide some account of what America will see.

Although Sadler's Wells is not strictly in the same category as, say, the Paris Opera Ballet, it is the nearest thing that England possesses to a National Ballet and the important thing to remember about the company is that it is English. It will possess none of the distinctly native attributes that make the Opera ballet so unmistakably French, for Ballet Theatre so distinctively American. The dancers are by no means all of purely English extraction but the majority of them do come from ordinary British or Commonwealth homes and they not unnaturally display in their dancing their national characteristics.

Several of their ballets could be found in no repertoire save that of an English company. *The Rake's Progress,* for example, based on William Hogarth's paintings of life in 18th century London, is very typical of British ballet. It exploits the English dancers' acting ability and gift for characterisation and it captures all the humour and bitter irony of Hogarth's social satire. The drop curtain for the ballet, painted by Rex Whistler whose death in the Normandy landings was a sad loss to British stage designing, shows a street in 18th century London. It is a wonderful piece of draughtsmanship and portrays many London spires which still stand today as they did in Hogarth's time. The piazza in the foreground suggests that the Rake actually lived in the environs of Covent Garden.

Job, a Masque for Dancing, is a reverent, quiet and sincere portrayal of the Biblical story as imagined by William Blake in his *Drawings for the Book of Job.* Blake's designs have been translated for the theatre by the contemporary British romantic artist, John Piper, and the music of Vaughan Williams is in itself a moving experience. *Job* was first presented by the Camargo Society in 1931 (with Anton Dolin as Satan) and was then incorporated in the very first programmes of the Sadlers Wells (then Vic-Wells) Ballet. It has been revived continuously by the company ever since, growing steadily in magnificence as the company's fortunes prospered. The soundness of the choreographic foundation is perhaps best evidenced by the fact that it has been able to absorb this exterior splendour and that *Job* today, on a big stage, accompanied by a full orchestra and lit by all the resources of a great opera house, is just as integrated a work as when it was danced by a small group of enthusiasts whose very availability was so uncertain that Ninette de Valois used to say that in its earlier days *Job* was never given twice with the same set of Job's sons.

Checkmate, danced before a vivid decor by McKnight Kauffer, is a struggle between Love and Death worked out in terms of a danced chess game. (It is not necessary to know how to play chess in order to enjoy the ballet!) Chess, of course, is not exclusively an English game, but the manner in which the choreography of *Checkmate* is devised betrays its creator's nationality. Typically, perfect co-ordination from the corps de ballet is every bit as important as the more dramatic dancing of the principals.

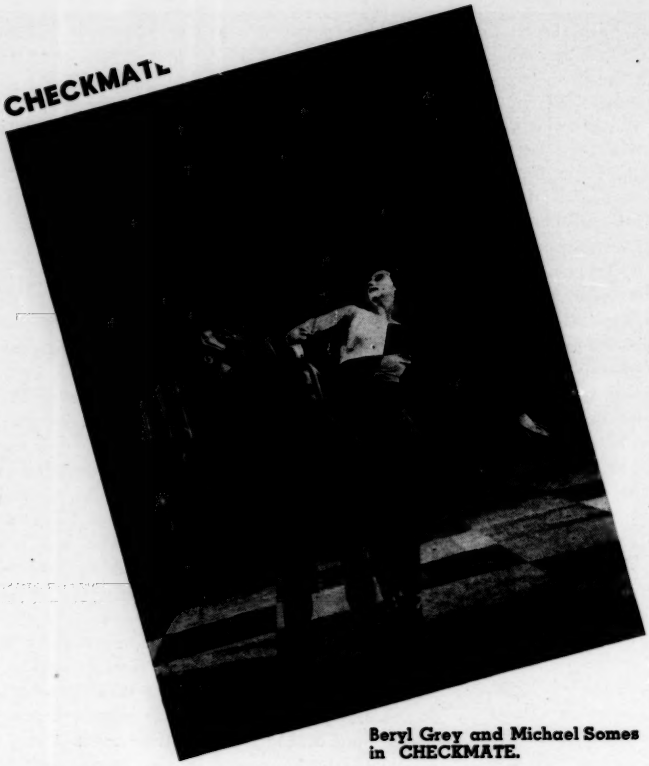
All three of these ballets are by Ninette de Valois, who is undoubtedly the dominating personality of the Sadler's Wells Ballet. She has had wonderful co-operation and assistance from such artists as Markova, Dolin and Idzikowsky in the earliest days; from Frederick Ashton since 1935 as her (and England's) major choreographer; and, during the war, from the loyalty of her dancers and public and the encouragement of the Arts Council. But it is de Valois herself — ex-Diaghilev soloist, visionary and, above all, practical Director — who has held everything together, envisaged the policy which made such progress possible and maintained the remarkable discipline and efficiency of her company.

Frederick Ashton will be represented by several ballets. In his work the English character is less evident. He has worked for the Ballet Russe de Monte Carlo and Roland Petit's Ballet de Paris and has a style that stems from the whole field of European culture and not just English influences. He has a reputation in England that is similar to that enjoyed by Balanchine in America but his ballets are not really like Balanchine's. They are, true, built on a similar sensitivity to music but their appeal is more emotional and the treatment more freely lyrical. *Symphonic Variations,* danced by only six dancers, three men and three women, to the Cesar Franck music, is generally considered to be Ashton's masterpiece. It is a work of splendour and sunshine; just pure dancing, but as moving and as beautiful as that can well be and enhanced by decor and costumes of elegant simplicity by Sophie Fedorovitch. Ashton's later *Scenes de Ballet,* however, was described by the American critic Edwin Denby as his finest work and American audiences may share this view. *Scenes de Ballet* too is an "abstract" work but of greater choreographic complexity than *Symphonic Variations,* using one ballerina, one premier danseur, and a corps de ballet of four men and twelve girls. It is danced to the music which Stravinsky wrote for Markova and Dolin's scene in *The Seven Lively Arts.*

Ashton's literally biggest achievement to date is his *Cinderella,* the first English three-act ballet. Including intervals, the ballet lasts about two and a half hours and comprises a full evening's program. To enjoy it, American audiences had better brush up their knowledge of English pantomime traditions because they inevitably colour the production. The ballet follows pretty closely the score which Serge Prokofiev wrote for the Moscow production of 1944 and tells the familiar fairy story in straightforward fashion. It is a charming, gentle, well-staged entertainment and contains much fine dancing, while the costumes by the young French designer Jean Malcles, are delightful. Pantomime tradition, however, governs the treatment of the Ugly

(*continued on page* 38)

CHECKMATE



Beryl Grey and Michael Somes in CHECKMATE.

SADLER'S WELLS

• • • • • •

APPARITIONS

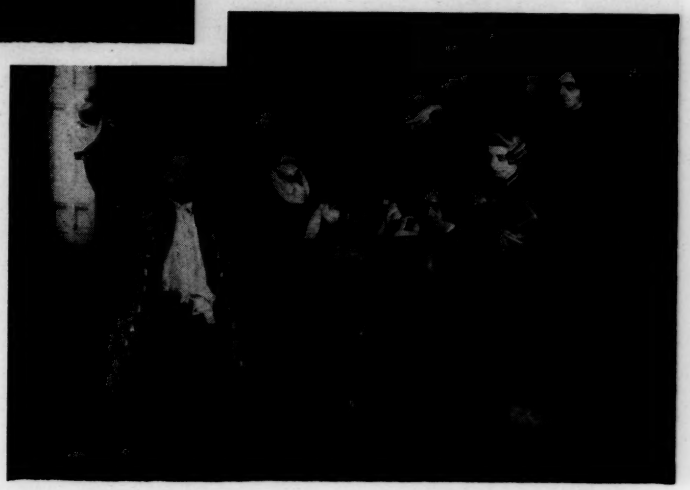
Robert Helpmann and Margot Fonteyn in APPARITIONS.

HAMLET

Robert Helpmann as Hamlet, John Hart as Laertes and David Paltenghi as The King in HAMLET.

Scene: The Orgy, from THE RAKE'S PROGRESS.

THE RAKE'S PROGRESS



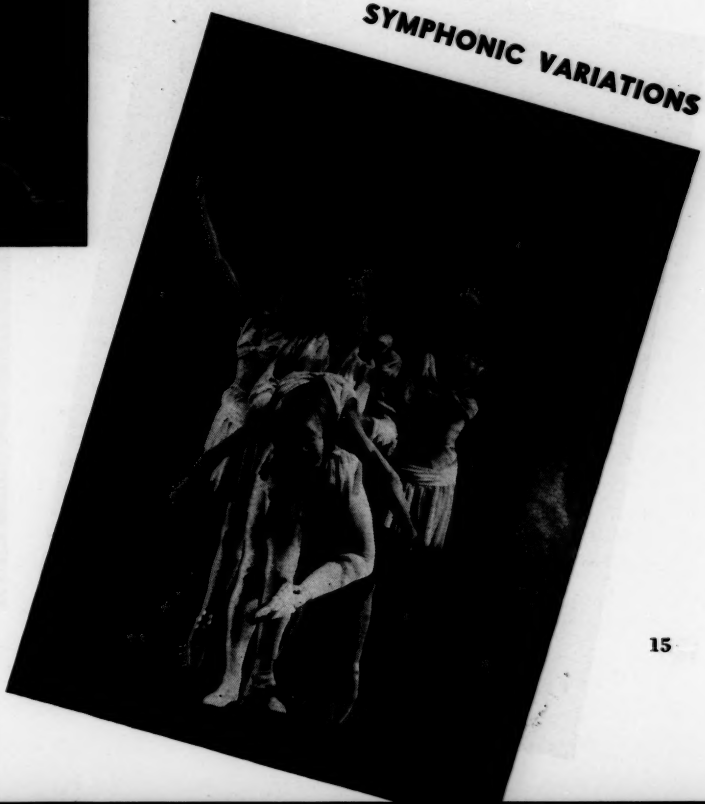
The Gambling Scene, from THE RAKE'S PROGRESS. Robert Helpmann as the Rake.

..an album

JOB

Scene 4 from JOB: Robert Helpmann as Satan, David Davenport as Job, Jean Bedells as Job's wife. War, Pestilence and Famine danced by Donald Britton, Alexander Grant and Ray Powell.

SYMPHONIC VARIATIONS



Moira Shearer, Margot Fonteyn, Pamela May and Michael Somes in SYMPHONIC VARIATIONS.

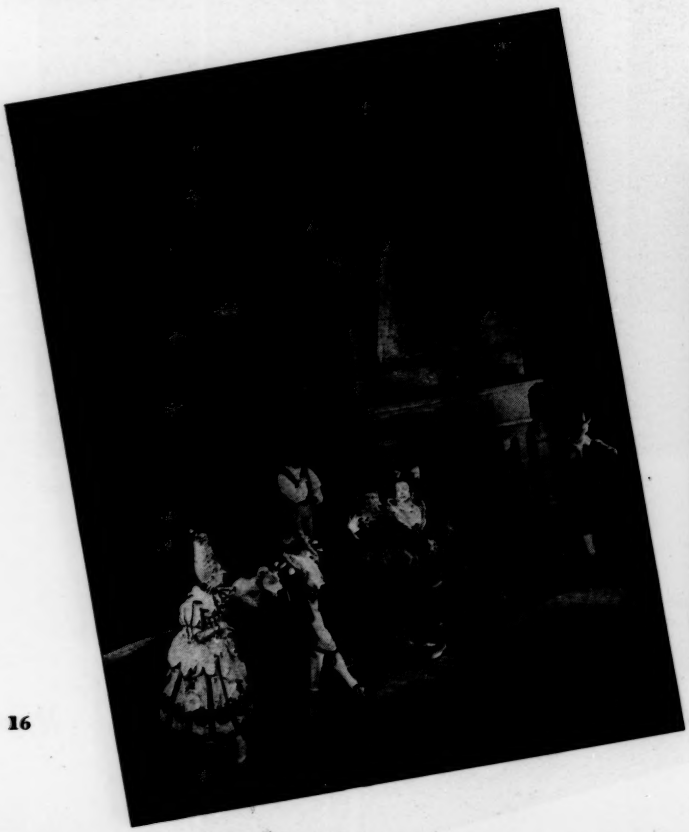
Cinderella

The Wicked Sisters of Cinderella return from the ball. Robert Helpmann (right) and Frederic Ashton (left) mime the Sisters.

Moira Shearer as Cinderella in Act 1 of Ashton's 3-act ballet CINDERELLA, sits among the ashes, after the departure of her wicked sisters to the ball.

SADLER'S WELLS . . .

Courier of the Prince brings the glass slipper to the home of Cinderella, where her sisters are the first to try the slipper. Cinderella (Moira Shearer) sits patiently in her place by the hearth.



Cinderella at the court of the Prince — Moira Shearer and John Hart.

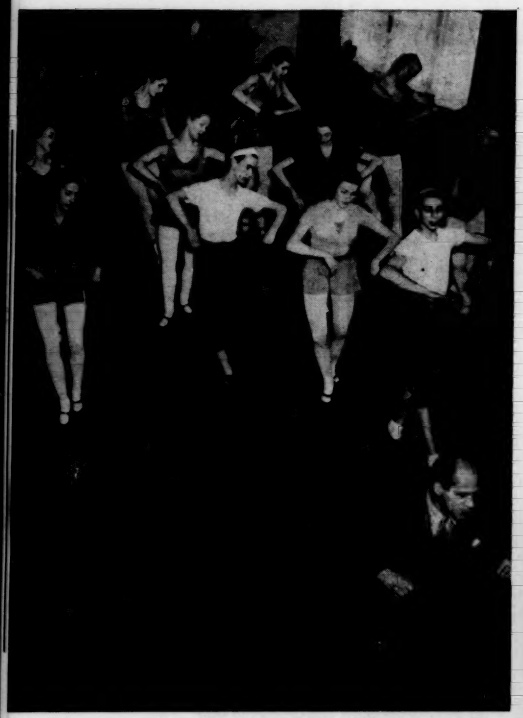
The Sleeping Beauty

The Spell. The Wicked Fairy Carabosse casts a spell over the court which puts it into a century's sleep. Robert Helpmann as Carabosse.

..an album

The Spell. The Lilac Fairy (Beryl Grey) wields a benificent wand over the enchanted court, in Act 1 Finale of THE SLEEPING BEAUTY.

Moira Shearer as Princess Aurora and Michael Somes as Prince Charming in Act IV of THE SLEEPING BEAUTY.



Right:
Mme. Lydia Kyasht teaching the advanced (theatre) class at the Sadler's Wells school.

Above:
Goncharov takes the character class in the school

the romance of SADLER'S WELLS

The story of the growth of England's National Ballet

by Arnold L. Haskell, M. A.
Director and Principal, Sadler's Wells School

ALTHOUGH I have been familiar with the ballet organization from the beginning, as a sceptical critic and then as a collaborator, it has taken a considerable amount of research to understand its ramifications. To a non-Englishman this illogical but essentially smooth working compromise between private enterprise and state-aid may well prove incomprehensible. It is essentially a romance, but then we are a romantically inclined people.

The Old Vic, home of the most polished British acting, the Young Vic, a junior theatre, the Old Vic School, the Bristol Old Vic, the Bristol Old Vic School, the Sadler's Wells Opera, the Sadler's Wells Theatre Ballet, the Sadler's Wells Ballet, now resident at the Royal Opera House, Covent Garden, and the Sadler's Wells School. These nine large enterprises all stem from a common source, the passion for temperance in an energetic South London social worker, Emma Cons, whose last thought was that of founding a group of national theatres.

Emma Cons, a pioneer in housing reform, tracked down much of the drunkenness in her South London district to a music hall in the Waterloo Road, where drink was sold in the auditorium, and was indeed the main feature of the entertainment. In order to put a stop to this, she and her friends raised enough money to take over the music hall, and it was opened as a Temperance Music Hall on Boxing Day, 1880. Its name was the Royal Victoria Hall, but affectionately, it was always called "The Old Vic". The somewhat uninspiring entertainment in the now "pussyfoot" Vic included lectures and high class variety programmes and half the theatre was used as a workingmen's college.

In 1889 the freehold of the building was bought by public subscription and the title deeds were vested in The Official Trustee of Charity Lands, and under the terms of the contract, the Old Vic could not be used for any purpose that was political, denominational or sectarian, and naturally NO intoxicating liquors could be sold on the premises. The primary purpose of the scheme was

19th century steel engraving of the old Sadler's Wells Theatre, on the site where in 1683 a Mr. Sadler built a "musik" house, and rediscovered the Holy Well, credited in those days with miraculous healing powers.

the production of high class drama, opera, music, lectures, and other entertainments and a certain number of seats were to be "at such prices as will make them available for artisans and labourers".

The Charity was run by a board of governors. It still is.

It might have ended there with a few hundred Londoners saved from the "demon rum" and given evenings of uplifting entertainment, had not Emma Cons' niece, Lilian, then appeared upon the scene.

Lilian Baylis was a practical, idealistic, God-fearing and ruthless woman, who might best be described in the words of Napoleon about the great Catherine: "She was a master woman, worthy to wear a beard upon her chin." That she was lovable as well is testified to by the anecdotes without number that are always recounted whenever her name is mentioned. Lilian Baylis had been a teacher of music and dancing in South Africa and had come to England to recuperate after an illness. Finding her aunt overworked, she took over the management of the Old Vic and from 1898 until

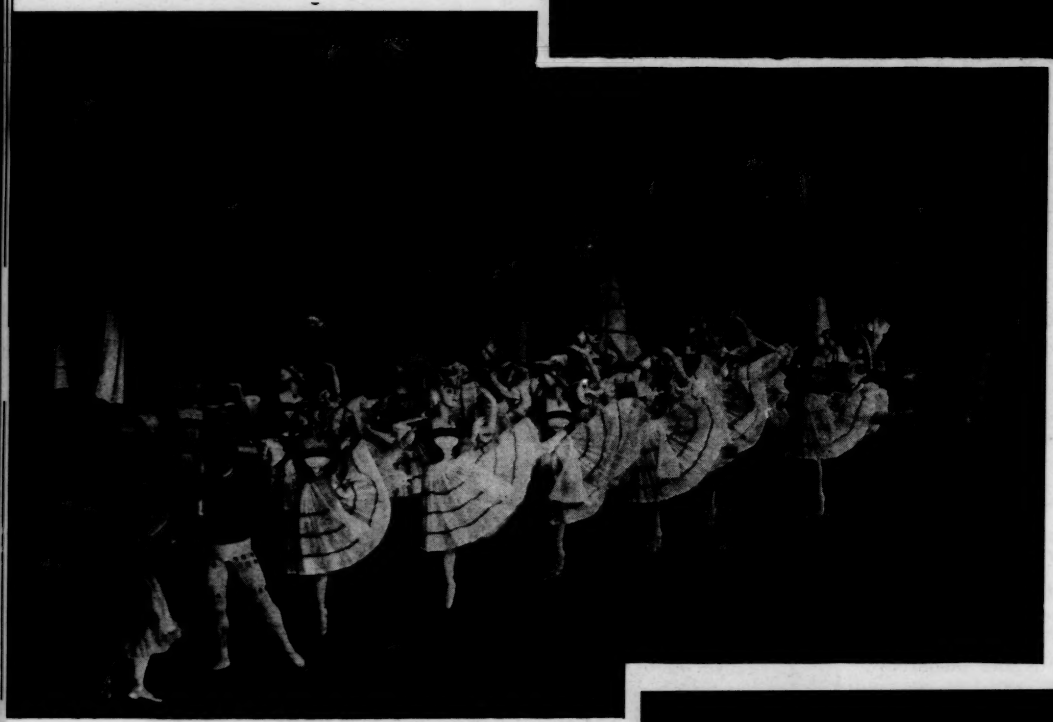
(*continued on page* 32)

Except that they stand up straighter, it would be hard to distinguish this group of students in recess at the School, from a group of children in any other (non-dancing) school. Here the children rest and have an afternoon snack between classes.

SWAN LAKE

Mona Inglesby as Odile, Harold Spurgeon as Prince Siegfried in Act 3 of SWAN LAKE.

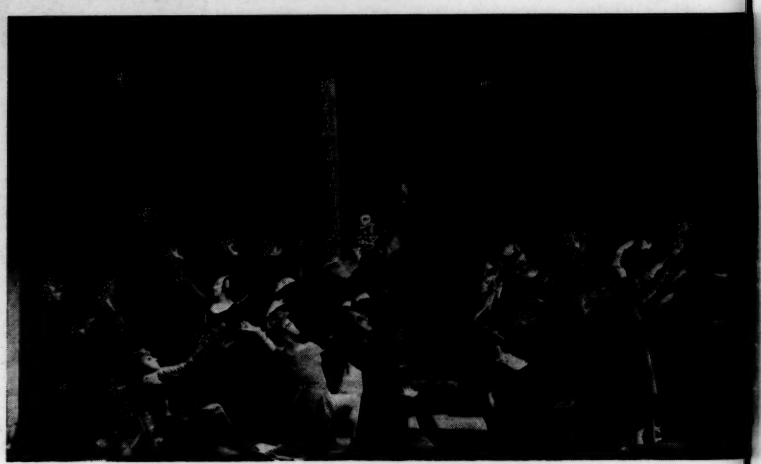
GISELLE



The Dance of the Vinegatherers from Act 1, GISELLE. Mona Inglesby (stage left) as Giselle.

INTER

EVERYMAN



Leslie French (on the left) as EVERYMAN, in the ballet of that name.

SEA LEGEND

TIONAL BALLET—an album

INTERNATIONAL BALLET first saw the light of day as a commercial unit entitled Ballet Productions, Ltd.

The first tour of this company commenced May 19, 1941 at the Alhambra Theatre in Glasgow. It was under the auspices of Moss Empires, Ltd., who, as far as can be ascertained, did not view the introduction of entertainment of a cultural nature into their large variety houses with any marked degree of enthusiasm. Nevertheless, audience reaction was sufficiently favorable to warrant a London season at the Lyric Theatre and a further tour.

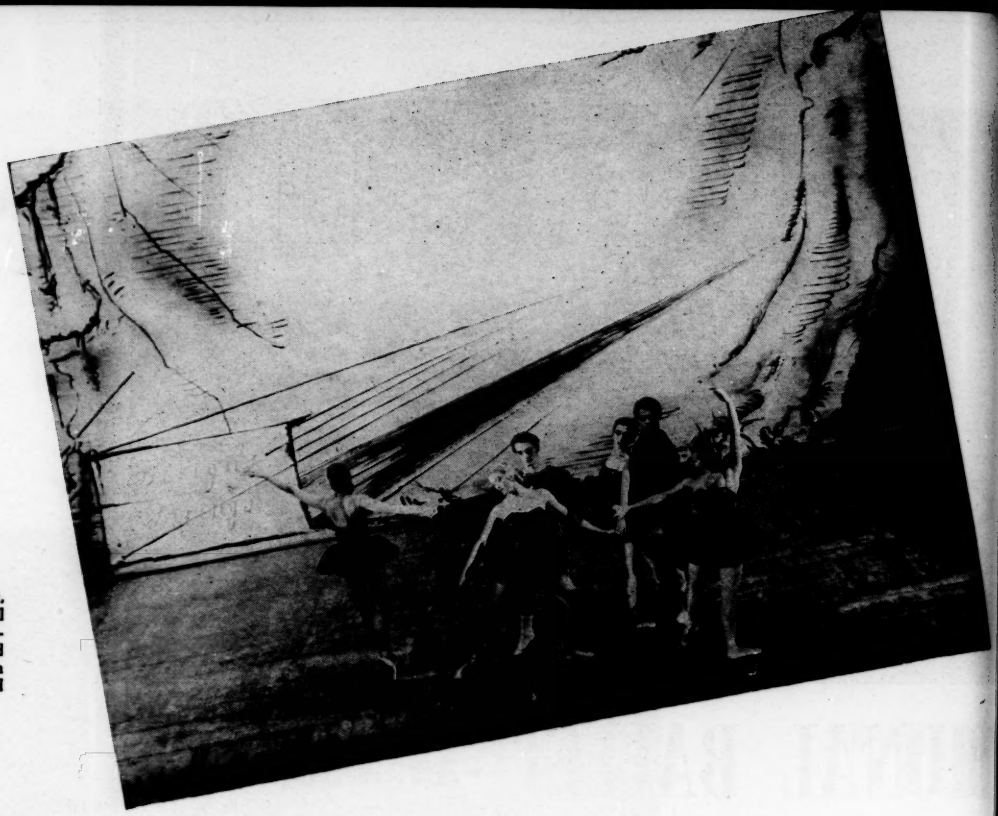
Early artistes included Nina Tarakanova, Harold Turner, Celia Franca, and tucked away in a corner, a young dancer named Moira Shearer. But the first artist of this company from its beginnings and today in 1949 is the same, Mona Inglesby, who has by virtue of personal artistry and stubborn business management managed for nearly a decade to provide entertainment of a high standard for the hundreds of thousands of ballet lovers in Great Britain. Miss Inglesby is herself a choreographer and she is responsible for the resuscitation of great classics of the Russian Imperial ballet by dint of having commissioned their revivals from Nicolai Serguieff, who ended his association with Sadler's Wells to join the International.

A comprehensive story of the birth and life of International Ballet was published by DANCE Magazine in its March, 1948 issue, written by W. G. Raffé.

The repertory of the company today consists of such works as:
Amoras — Endymion — Planetomania — Everyman — Masque of Comus (choreography by Mona Inglesby); Twelfth Night (Andree Howard); Fete en Boheme (Harold Turner); Danses Espagnoles (Angelo Andes); Sea Legend (Dorothy Stevenson); full versions of Lac des Cygnes, Sleeping Beauty, Coppelia and Sylphides, and Prince Igor (the Ivanov version).

COPPELIA

Swanhilda and her friends, Act 1 of COPPELIA. Mona Inglesby (front) as Swanhilda.



DESIGNS WITH STRINGS

L. to R. Celia Franca, Delysia Blake, Paul Gnatt, Svetlana Beriosova, David Adams and Sonia Arova in John Taras' DESIGNS WITH STRINGS.

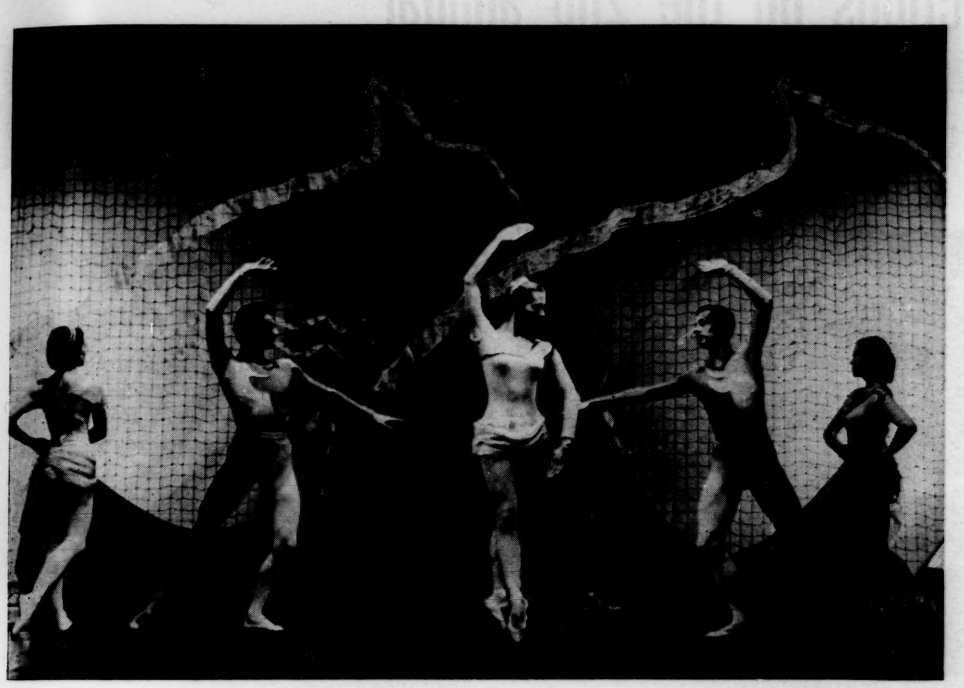
METROPOLITAN BALLET
—an album

FANCIULLA DELLE ROSE

Svetlana Beriosova dancing with one of the 7 Deadly Sins in La FANCIULLA DELLE ROSE.

METROPOLITAN BALLET made its first appearance in London at the Scala Theatre, although it had appeared previously in the suburban area and in the principal cities of England, Scotland, Ireland and Wales. The company was formed in 1946 by Cecilia Blatch, its general director. It has been in continuous existence since under the regisseurship of Nicholas Beriosoff and ballet mistress Celia Franca. The company has furthered the careers of such dancers as Svetlana Beriosova, the aforesaid Miss Franca, Sonia Arova, Domini Callaghan, Cynthia Allegro, Erik Bruhn, Eric Hyrst and Paul Gnatt.

In 1948 the company appeared at Covent Garden Royal Opera House in three ballets created for special performances of John Bunyan's "The Pil-



BALLAMENTO

Svetlana Beriosova, Henry Danton and Eric Hyrst in Andree Howard's BALLAMENTO.

grims Progress". This same year the company toured the Scandinavian countries to great acclaim.

It is currently touring the continent of Europe after a detour which promised to halt its activities.

The repertory, past and present: La Fanciulla delle Rose, Dances from Galanta, Designs With Strings, Casse Noisette, Beau Danube, Prince Igor, Swan Lake, Les Sylphides. The Marchaund's Tale, Picnic, Caprice Viennoise, Pygmalion, Lovers' Gallery.

Not all of these are in the current repertory.

This summer three works have been added to this agenda: Ballamento (by Andree Howard), Trio Detruit (by Michael Holmes) and Topaz (by Eric Hyrst).

DANCES OF GALANTA

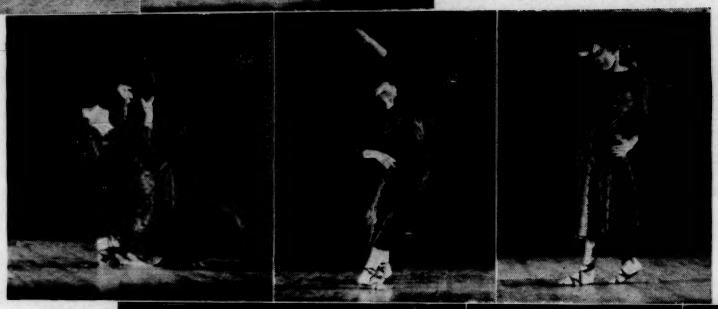
Two groups from Victor Gsovsky's DANCES OF GALANTA to the score by Kodaly. Soloists on the right Colette Marchand and Serge Perrault.

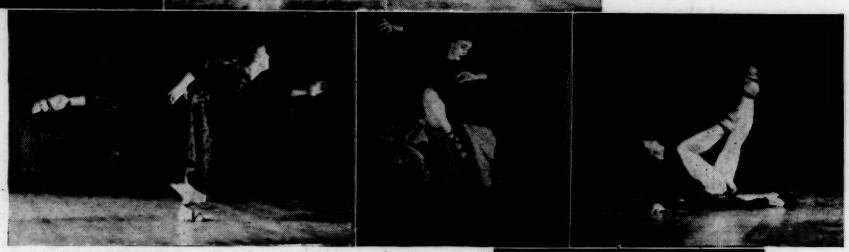
reflections on the 2nd annual AMERICAN DANCE

VAGARY

or ("a duet with someone who isn't there . . .")

choreography by Jane Dudley
music by Bela Bartok
costume by Eileen Holding
danced by Jane Dudley





by Doris Hering

AMERICA has a strange attitude toward its artists. It stands in awe of them but makes superhuman demands upon them. It drains their creative energy with teaching and other bread-winning tasks and expects them to produce new works incessantly if they are to maintain a following.

Some of the results of this by-no-means-new state of affairs were apparent in the Second American Dance Festival presented by Connecticut College in the Palmer Auditorium from August 12 through August 21. **Doris Humphrey, José Limon, Jane Dudley, Sophie Maslow, William Bales,** and **Valerie Bettis** PRODUCED. They staged a total of eight new dance works. And as if this weren't almost too much to justify their residence on the campus during the six weeks of the New York University-Connecticut College School of the Dance, all of them, with the exception of Miss Dudley, were faculty members of the school and taught an average of two classes a day. (Miss Dudley stayed behind to teach in the city).

This may all sound like an apology for what we saw at the Festival. Not so! It is merely our way of explaining to ourself why the wild wind that usually comes on stage with Valerie Bettis was missing until the last week-end — why José Limon danced more like a martyr than a man until the last week-end — why the usually cohesive New Dance Group looked ragged and motley. They were all tired, just plain tired. Their freshness and spontaneity was a carefully cultivated guise that came and went with their greasepaint.

The bucolic ease of summer tryouts was nowhere to be seen. For audiences somehow don't expect dance works to have tryout periods.

FESTIVAL

given at New London, Conn. August 12-21, 1949

DOMINO FURIOSO

choreography by Valerie Bettis
score by Bernardo Segall
script by John Malcolm Brinnin
costumes by Consuelo Gana

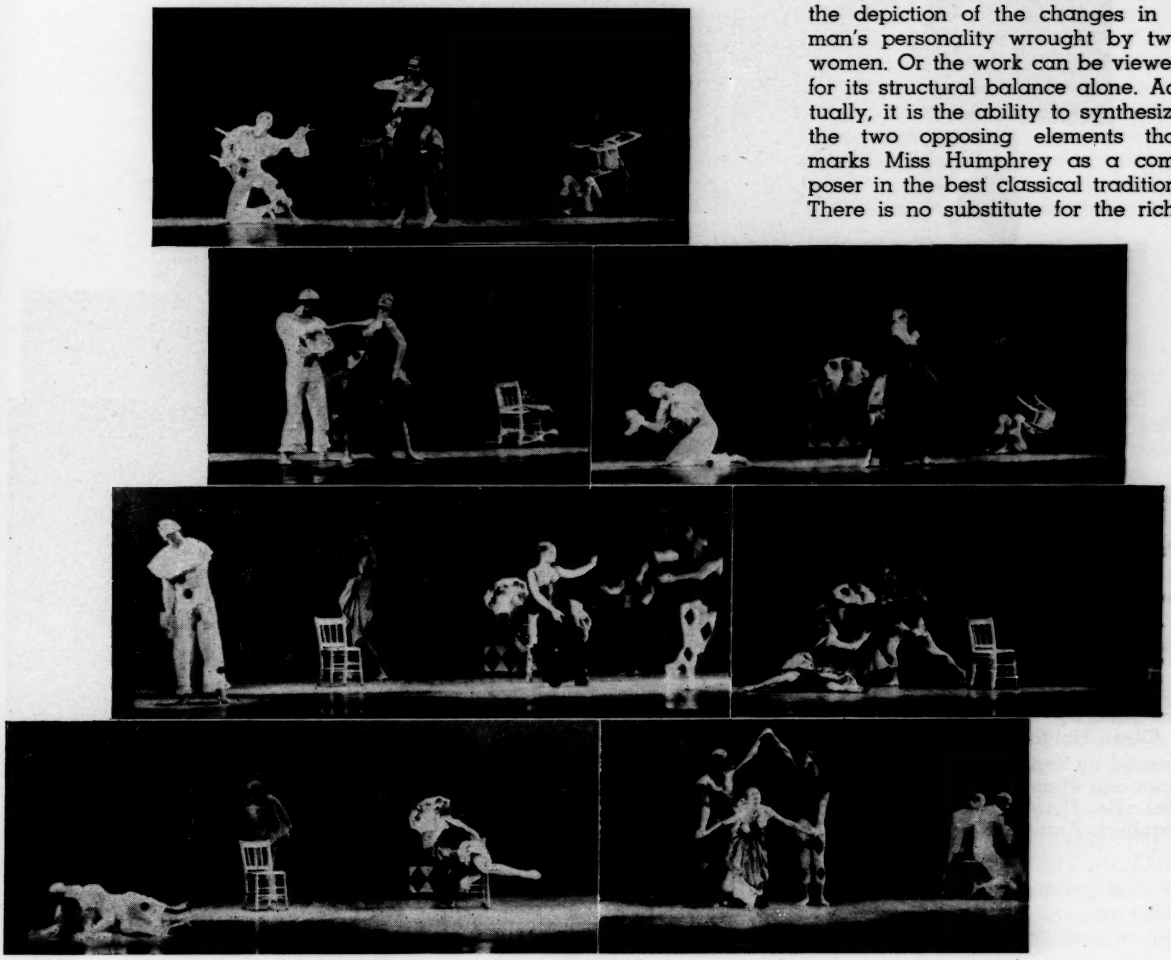
danced by Valerie Bettis, Barbara Ferguson, Duncan Noble, Richard Reed, George Reich, J. C. McCord and Robert Foster.

Unlike plays, they are to spring full grown upon the stage, and critics are forced by deadlines and other demands to treat them as such.

The only work that seemed to have any appreciable degree of finish right from its first performance was **Doris Humphrey's** trio, INVENTION, to a robust, rather jazzy score by Norman Lloyd. INVENTION is notable because it proves once again what an incomparable classicist Doris Humphrey is, how masterfully she handles pure movement. INVENTION contains long sweeping lines of undistorted dance, interestingly broken rhythmically. Yet, no matter how beautiful the designs are, one is always aware that some emotional interchange between the dancers is giving rise to the variations in movement color.

INVENTION centers about a man **(José Limon),** simple and strong, clad in warm rust colored velvet trousers. He dances gaily with a yellow-and-rust clad girl **(Betty Jones),** then turns to a melancholy duet with a delicate figure in purple and pink **(Ruth Currier).** A straightforward conclusion for all three drives to a plummeting exit offstage.

One can look at INVENTION as the depiction of the changes in a man's personality wrought by two women. Or the work can be viewed for its structural balance alone. Actually, it is the ability to synthesize the two opposing elements that marks Miss Humphrey as a composer in the best classical tradition. There is no substitute for the rich-



AMERICAN DANCE FESTIVAL • • •

ness of texture that results.

INVENTION was also notable for the debut of Ruth Currier, a willowy newcomer. Miss Currier has a slender, angelic grace that forms a charmingly deceptive camouflage for a steely body, a clean technique, and a sound sense of phrasing. She is a welcome addition to the Limon company.

Clarity has always been one of Doris Humphrey's greatest assets. And so it is small wonder that she has again reworked the finale of CORYBANTIC. A "symbol of goodness" figure has been added in the form of **Lucas Hoving,** and the bacchanale has new sweep and direction. The more one sees CORYBANTIC and listens to the titanic Bartok score, the more one realizes that it is an important work in all its calculated unloveliness. It contains moments of high inspiration (marred only by a banal acrobatic segment downstage right in the first section), and it should be presented over and over despite the tremendous physical demands it makes upon all the dancers.

Jose Limon's quartet, THE MOOR'S PAVANE (Henry Purcell, Arr. by Simon Sadoff) started off drearily, but gained immeasurably through subsequent cutting and performances.

Mr. Limon has turned the coin on Agnes De Mille's favorite device — that of composing dances

JUDITH

choreography by William Bales
music by Hazel Johnson
setting by Charles Hyman and William Sherman
costumes by Eileen Holding
danced by Sophie Maslow, Lili Mann, William Bales, Normand Maxon, Ronne Aul, Irving Burton, Donald McKayle, Nina Caiserman, Andora Hodgin, Muriel Manings, Anneliese Widman.

INVENTION

choreography by Doris Humphrey

music by Norman Lloyd

costumes by Pauline Lawrence

danced by Jose Limon, Betty Jones and Ruth Currier.

in court form with some sort of intrigue coloring the formal steps. Only Mr. Limon has approached the problem from the tragic, rather than comic point of view. He has arranged a dance in stately court style with the savage story of Othello weaving its way in and out of the framework.

The opening moment of THE MOOR'S PAVANE with the four dancers drawn close in the circle of an overhead light is breathtaking, as is a moment near the end where José Limon as the Moor rises high above Iago **(Lucas Hoving)** and Emilia **(Pauline Koner)** as though he were about to crush them with the same hands he has just used to kill Desdemona **(Betty Jones).** But there are corresponding low spots in the dance, too. Some of the handkerchief chasing is far too obvious, and the acting has yet to achieve subtlety and color.

Mr. Hoving is on the right road with his conception of Iago. He is cunning and roguish, but as yet too servile. Miss Jones and Miss Koner make the most of parts that were weak in the hands of Shakespeare.

Mr. Limon's portrayal of Othello had the faults characteristic of all his work during the festival. It was not until the last week-end that he became his true dancing self. Before that time, the tension of premiere performances and last minute rehearsals placed upon him the grim zeal of the martyr. True, his usual elegance and power were present, but characterization and warmth, adaptability and communication, were buried under the "hard, gemlike flame." Only in the final performances did passion replace an uncomfortable sort of transfixed nobility. And it was then that his Othello took fire and pulled the whole work into focus.

We thought Pauline Lawrence's costumes for INVENTION were some of the loveliest she has ever designed. But she really outdid herself for THE MOOR'S PAVANE. They were elegance personified. Especially the intense orange velvet trimmed with gold allotted to dark

AMERICAN DANCE FESTIVAL • • •

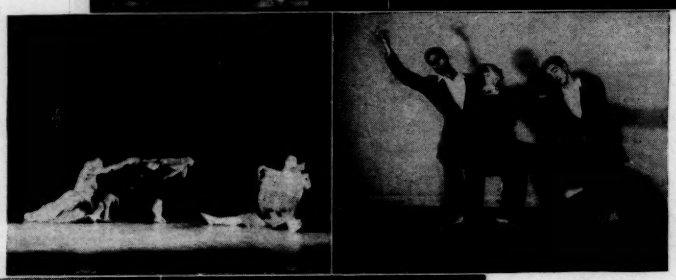
FESTIVAL

choreography by Sophie Maslow, based on tales from Sholom Aleichem

music on traditional themes.

costumes by Eileen Holding

danced by Sophie Maslow, William Bales, Anneliese Widman, Andora Hodgin, Natanya Neumann, Lili Mann, Normand Maxon, Donald McKayle, Irving Burton, Muriel Manings, Ronne Aul and Nina Caiserman.



haired Pauline Koner and the diaphanous white that proved so flattering to Betty Jones. But Mr. Limon's wine velvet robe was too loosely fitted in the upper section to follow the dancing line smoothly.

Although not a premiere, José Limon's LA MALINCHE was new for many in the Festival audience, and it was probably the most warmly received of all the works presented. LA MALINCHE has grown into a mature and lovely piece with just the right balance of warmth, humanity, humor, and pathos. You can look behind LA MALINCHE for political implications, or you can view it as a little peasant playlet. Either way, it is clear, honest, and solidly constructed.

LA MALINCHE offers **Pauline Koner** one of her most grateful roles as the Indian princess, and she dances it with breadth. To see a technician grow into a dance-actress as Pauline Koner has done under Doris Humphrey, is one of the great thrills of concert-going.

The seeds of an interesting and witty satire on human behaviour lie in **Valerie Bettis'** long group work, DOMINO FURIOSO. But they have yet to be trained into a compact, coherent form.

The work is set to a plethora of nonsense verse by John Malcolm Brinnin. Some of it is trenchant, and some could be deleted with benefit. The lines are entrusted to an author portrayed by Robert Foster (with far less conviction than he brought to the role of Cash in AS I LAY DYING). His

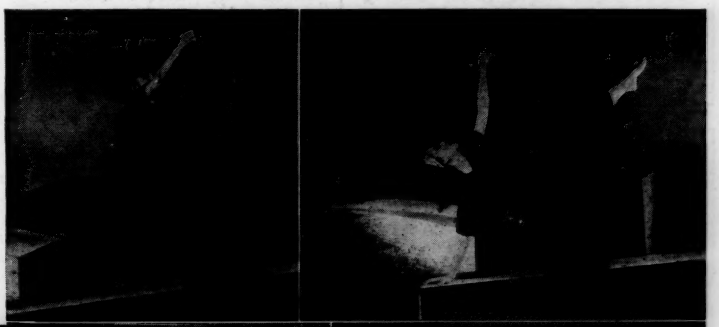
search through a chest (presumably symbolic of his own mind) reveals a set of Commedia dell' Arte characters, each of whom is followed by an alter ego. They proceed to take matters into their own hands by enacting a three-act drama. There is fun and frolic and sadness all intended to highlight the fumbling search for self-knowledge and understanding.

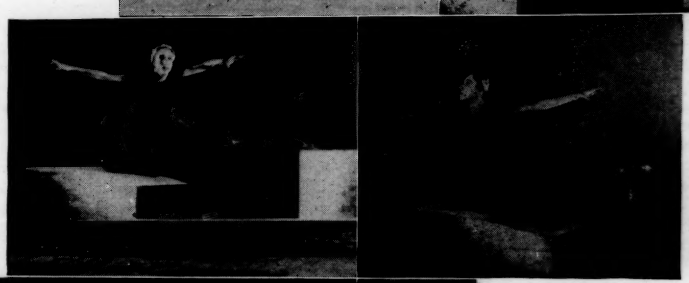
The weakness of DOMINO FURIOSO seems to be the same (but happily to a lesser degree) as that of Miss Bettis' STATUS QUO (a piece she'd probably love to forget). She finds a weighty idea but lacks the patience to pursue it to its fullest implications before attempting to think of it in terms of stage action.

There is a difference between what one will tolerate in a short piece and what is necessary to a long work. If the idea in a short work has certain loopholes, one doesn't mind too much, for it is over before they become too annoying. But in an extended work like DOMINO FURIOSO, the weaknesses become apparent and then are hammered home.

For one thing, Miss Bettis has not defined in her own mind whether the work is comedy, tragedy, or nonsense. And Brinnin's verse certainly doesn't help her to make up her mind. It is probably supposed to be a comedy with tragic undertones (which is the usual procedure in high comedy). But if so, the dance must

(*continued on page* 30)





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music by L. von Beethoven

danced by Jane Dudley

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be consistently comic on the surface, and the serious aspects must remain as a solid undertone. Only Pierrot should be allowed unremitting pathos (but not the perpetual droop that J. C. McCord gives him).

The Pierrot character brings up an intesting point. Should a modern choreographer handle Commedia dell'Arte material in a literal fashion, or is she obliged by virtue of her contemporary position to add some insight into the characters in the light of our present day thinking? Miss Bettis has, we think, attempted to do the latter by adding the set of alter-ego characters, but they inflate rather than deepen.

Bernardo Segall's score for DOMINO FURIOSO is one of the bright spots. It is solid, pert, and at all times refreshingly theatrical.

Miss Bettis bit off more than even she could chew by staging a second work. Called IT IS ALWAYS GOODBYE, it is not yet a dance. It is an outline for the first two sections of a three-part work about unrequited yearning — about losing without ever having had.

Miss Bettis has tried to generalize on an already extremely general idea. She has not yet arrived at some sort of conclusion and placed her characters in relation to the central theme. The result is that they do not emerge as human beings, but remain vaguely symbolic.

Miss Bettis has approached her own romantic role from the outside, too. Because she is evidently extremely facile in making enchainements of attractive and smoothly phrased movement, she has not bothered to relate every part of her material to the characters she is portraying. She has allowed herself to fall into the bad trap of which ballet is sometimes so guilty — that of making pretty, even spectacular, movement with a core no deeper than being merely decorative.

It is strange how the gift of facility in a dancer can become a detriment if misused. What could be richness and power (as in her YERMA and in a different direction in AS I LAY DYING) becomes sentimental sham and phoney temperament — the kind of theatre that Talullah Bankhead gave us this year in her PRIVATE LIVES.

Perhaps we seem unduly harsh with Miss Bettis' efforts, but when a dancer is capable of producing definitive and moving statements, one cannot be satisfied with empty chatter and rose petal sentiment.

Irving Bazelon's score for IT IS ALWAYS GOODBYE is spare and wistful. Consuelo Gana's costumes are little more than practice clothes, while the raiment for DOMINO FURIOSO suffers from a makeshift flashiness.

Quantitatively at least, the **Dudley-Maslow-Bales Trio** has given itself a substantial boost out of its creative slump.

In selecting the Apocryphal tale of the patriotic widow Judith **William Bales** has set himself a problem for which he has found no solution. It is difficult to generate tension and crisis in a Biblical tale because the audience knows that everything will come out on the side of the Lord. That is probably why most versions of Biblical material are done in a pageant or stylized manner. In fact, one of Mr. Bale's Bennington students suceeded admirably in this fashion a few seasons ago with her THE BOOK OF RUTH.

But Mr. Bales has chosen the perilous way of realism in his group work, JUDITH. And he has secularized Judith's loyalty by shifting it from the Lord to an Elder of Bethulia. But after Judith **(Sophie Maslow)** saves the Elder from the wrath of the starving Bethulians in the first scene, the dance has nothing more to say. In the second and third scenes one watches a noble tale become a draggle-tail bore.

The second scene, which Mr. Bales eliminated after the premiere, featured Miss Maslow in a gold and cream prom dress virtuously seducing a silent movie barbarian (Mr. Bales). Shame on Mr. Bales for scratching the very bottom of the cliche bag! And the same goes for Eileen Holding's costumes.

Hazel Johnson's score for JUDITH has simplicity and vitality, as does the adaptable set by Charles Hyman and William Sherman.

What happens to JUDITH in the future is up to Mr. Bales. Our guess is that he should concentrate upon the characterizations and strong group movements of the first section. And he should peacefully bury the remainder.

Although **Sophie Maslow** often turns to literature for the source material of her group works, she always manages to extract the essence and leave the literary shell far behind. For her new group work, FESTIVAL, (from "The Village I Knew") she has combined Jewish melodies, the flavor of Sholom Aleichem's writing, and some of the color and fantasy of Chagall's paintings, into a radiant folk-inspired dance.

The dance has simplicity, momentum, and just enough characterization to hold it together. There is a quaint little orphan girl in snow boots played by diminutive **Murial Manings.** There are bright, rapid passages for two young girls **(Anneliese Widman** and **Andora Hodgin)** and a boy, **Ronne Aul,** whose verve and incredibly high elevation elicited what almost sounded like balletomane applause. There is a rollicking trio of drunken merrymakers **(Irving Burton, William Bales,** and **Donald McKayle),** a gentle handkerchief dance for three maidens **(Natanya Neumann, Lili Mann,** and **Sophie Maslow)** and a delightfully humorous Rabbi interlude for **Normand Maxon.**

In other words, Miss Maslow has given

her dancers plenty of colorful material to work with, but thus far, only one person in the entire company has caught the flavor. That person is **Lili Mann.** As someone said, she resembled a cheery little tea cosy in her tight fitting red dress and blue printed shawl and apron. She bubbled, she was a trifle **gauche**, a trifle stiff in the arms, she beamed happily—in short, she was JUST RIGHT. When the other dancers achieve this same naiveté, FESTIVAL will be a little gem.

Eileen Holding's costumes were gay and flattering with the exception of the flimsy droopery she concocted for Miss Maslow, who is getting to be too big a girl for puffed sleeves, basque midriffs, and chiffon bows in the hair.

Miss Holding's costume for JANE DUDLEY'S VAGARY, while texturally very rich, also tended to make Miss Dudley look adolescent. But her costume for Miss Dudley's OUT OF THE CRADLE ENDLESSLY ROCKING seemed from a single viewing to be more cognizant of Miss Dudley's splendid frame.

If the whole solo had been as arresting as its opening, OUT OF THE CRADLE ENDLESSLY ROCKING (Beethoven) would have been a triumph. The rising curtain disclosed Miss Dudley sitting taut and majestic like some lone classical figure on a high crag. But as she made her way down the descending planes of the set designed by Charles Hyman and William Sherman, the problem of getting down and of looking interesting while doing so seemed to predominate. And then Miss Dudley began a long and involved bout with a piece of ruddy chiffon drapery. But somehow the drapery never became part of her as it does, for example, with Martha Graham.

In order to keep the drapery from predominating, it might be well for Miss Dudley to limit its use or define her relationship to it more carefully. As for the meaning of the dance, it will have to wait for further viewing. On first sight, it seems to be a personification of All Womanhood.

Miss Dudley's VAGARY (Bartok) is nothing short of pure delight. She dances a duet with herself—goes through the patterns of correct social behaviour and at the same time seems immersed in some wonderful world of fantasy. She seems to hear voices, see forms, float in the air—never really detached, never really present. Yet there is no overstatement, no silliness. The dance is adult and charming with its delicate butterfly-chasing hands and its constant shifting of direction.

It was illuminating to see VAGARY on the same program with Miss Dudley's early trio, SHORT STORY. For they represent two phases in her rather slow development as a choreographer.

SHORT STORY is full of movement patterns that have since become Dudley clichés. They reappear in NEW WORLD A-COMIN', HARMONICA BREAKDOWN, THE LONELY ONES, and even in LULLABY. The most repeated of these cliches are the hunched shoulders, the predatory hands, and the placing of the raised foot behind the calf of the standing leg.

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As a matter of fact, some members of the audience who were familiar with the comic pieces, tittered when they saw the bits of signpost movement in the little tragedy, SHORT STORY.

And that's why VAGARY is so refreshing. With the exception of one small hunched shoulder episode downstage center, the dance is miraculously free of the old leit motifs.

While Miss Dudley seems to be climbing new peaks in personal expression and in extension of her technical range, Sophie Maslow, perhaps because she has been concentrating on the production of group works, is neglecting her personal dancing instrument. Her dancing in FESTIVAL was soupy and languid. And her conga-rhythm duet with Williams Bales in the final scene of CHAMPION was on such a low level of energy that it appeared almost vulgar. The main di....culty seems to be a loss of tautness in the torso.

Of the three companies, the New Dance Group has farthest to go in the development of style and individuality. And this is not entirely the fault of the dancers **(Ronne Aul, Irving Burton, Nina Caiserman, Andora Hodgin, Murial Manings, Lili Mann, Normand Maxon, Donald McKayle** and **Anneliese Widman).** They have group spirit and this winter it seemed as though they were developing group style. But they are given pantomime to do, and they lack sufficient acting training to handle it. For example, Donald McKayle has a fine stage presence and the best of intentions in the world. But he is unequipped by youth and by lack of acting knowledge to make anything of his role of the Elder in JUDITH or the Manager in CHAMPION. The same was true of Normand Maxon's conception of the Rabbi in FESTIVAL. And Irving Burton, despite his consistent technical development, has to learn that the dancer's world encompasses the space on both sides of the footlights.

The responsibility for this kind of training lies in the hands of the choreographers, Dudley, Maslow, and Bales.

Valerie Bettis, on the other hand, has good acting material to work with. And she is beginning to wean her men away from their ballet style into an approximation of her own approach. Her company consists of **Robert Foster, Doris Goodwin, I. C. McCord, Carol Merritt, Duncan Noble, Richard Reed, George Reich, Hugh Reilly,** and **Barbara Ferguson,** an attractive newcomer.

Because his company is small, and because its artistic director, Doris Humphrey, is an impeccable craftsman, José Limon has the most carefully developed set of dancers. The company consists of **Pauline Koner** as guest artist, **Letitia Ide, Betty Jones, Lucas Hoving,** and **Ruth Currier.** Intelligent use is made of each one's individual style, and when they all dance together as in CORYBANTIC, they adhere to a distinctive group style without becoming submerged as do the New Dance Group members.

The technical supervision of the Festival was in the extremely capable hands of **Jean Rosenthal** with **Nananne Porcher** as stage manager, **Simon Sadoff** made music for the Limon Company, **Sarah Marks** and **Hazel Johnson** for the Dudley-Maslow-Bales Company, and **Bernardo Segall** for the Valerie Bettis' Company. Percussionist **Al Howard** served all three.

Of course, some of the best performances went on during the week in the classes and workshop session of the School of the Dance. There was **Doris Humphrey** trying to communicate her amazing rhythmic acuity to a Repertory Group during a rehearsal of part of NEW DANCE. There was **Louis Horst** white haired and rotund, sitting like a genial patriarch among his adoring youngsters, watching a moving picture in which his brief appearance stole the show. There was a Friday Student Workshop performance remarkable for its variety and originality.

There was **Valerie Bettis** hurling herself through rehearsals with energy that is nothing short of phenomenal and all the time vowing never to dance another step. And everywhere there were dancers taping their feet, extracting splinters, rubbing sore knees, fighting colds. All of them working hard and loving every minute of it—giving to the students who came from everywhere to the school — and to the audiences who came from everywhere to the concerts—an inkling of that mad vitality and tenaciousness that makes dancers a very special and often very wonderful breed.

the romance of Sadler's Wells

(continued from page 19)

her death in 1937 the "Vic" and later the "Wells" became her life work.

She began her management with concerts and popular excerpts from the well-known operas, but in 1914, and against all expert advice, she started giving the plays of Shakespeare and from that date onwards, the old Vic was almost entirely devoted to Shakespeare, classical drama and the opera.

By 1923 every one of Shakespeare's plays had been performed at the Vic and so great was the prestige of this theatre that in spite of the small salaries she was able to pay, the very finest actors in England were proud to have their names on the bills; many also started their careers with her. Among those closely associated with the Vic were Sybil Thorndyke, Lewis Casson, John Gielgud, Peggy Ashcroft, Charles Laughton, Edith Evans and later Laurence Olivier and Ralph Richardson. The list reads like a "Who's Who" of the serious theatre. It was, in fact, a national theatre. Today it operates from the New Theatre, until its own home is restored.

Not content, however, with these triumphs and like yet another master woman, St. Teresa

of Avila, Lilian Baylis set out to found another cultural center. In 1925 a public fund was started to raise money to purchase and rebuild the historic Sadler's Wells Theatre on the site where in 1683 a Mr. Sadler built a "musik" house, and rediscovered the Holy Well, which was accredited in pre-reformation days with miraculous healing powers. The Well, a Chalybeate spring, with medicinal properties, is preserved to this day under the auditorium of the theatre, though its waters are no longer used or usable.

It is with this purchase of Sadler's Wells that ballet enters on the scene. The theatre was opened on Twelfth Night in 1931, with a board of governors under a charity scheme similar to that of the Old Vic, except that the prohibition on intoxicating liquor was no longer considered necessary owing to the general increase in sobriety. The idea was to alternate opera and Shakespeare between the two theatres so that a wide popular public could benefit from both.

The idea of a ballet company on its present scale was not originally the intent of Miss Baylis. The popular operas in the repertory needed a few dancers and that was the main and immediate idea. However, Lilian Baylis was never one to do things by halves. Not herself a woman of any great artistic knowledge, she had an uncanny instinct for surrounding herself with experts and also the ability to handle those experts, either by a pat on the back or by deflating them with a proper word or two when necessary. She once told me that the secret of success was always to go to the very best people when you wanted anything done, "because they would understand", she said, "and they would usually do it for far less." This last was characteristic, as there was never a penny to spare in any of her organizations.

For the ballet she went straight to the one person who could help and understand: Ninette de Valois.

Ninette de Valois had started her career as a child prodigy and after a period in shows she joined the Diaghileff ballet, becoming a valued soloist. I can never remember having seen the famous "finger variation" from Aurora's Wedding (Sleeping Beauty) danced with greater brio. After some years with this company she left it to follow her own creative urge. She found her Academy of Choreographic Art and also gained valuable theatre experience producing plays for the Abbey Theatre in Dublin and the Festival Theatre in Cambridge. How she managed these three activities at the same time it may be difficult to imagine unless one is familiar with her work and personality—then it all seems perfectly natural.

The meeting between these two great women, so alike in their drive and selflessness, so dissimilar in every other way, could not fail to have deep and lasting results.

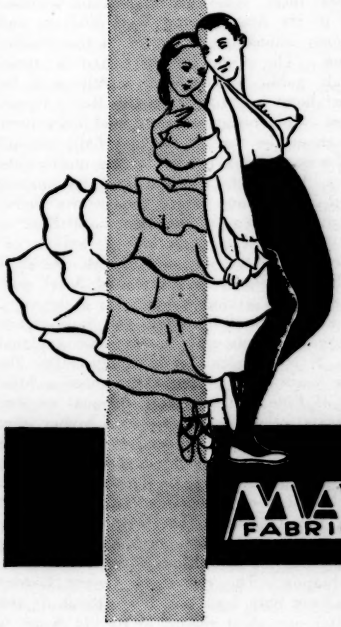
When the Camargo Society was founded in 1930 by P. J. S. Richardson and this writer to carry on ballet in England after Diaghileff's death, Ninette de Valois became one of its guiding spirits. And in 1931 she made her name overnight with the production of Vaughn Williams' JOB, which will be seen, re-dressed by John Piper, during the coming season in America. After that she received numerous offers for ballets from the large commercial theatres. Her academy flourished.

When Lilian Baylis asked her to join Vic-Wells, as it was then known, it meant an enormous sacrifice, and anyone with less ideals or less imagination would have refused. The first ballet company consisted of some six dancers, but what was important was the fact that a school could be started in the theatre itself.

It was the first ballet school of its kind to be constituted in England, the object in view being to supply dancers for its own resident company.

It was not long before Miss de Valois was able to give occasional evenings of ballet and she was greatly assisted by such guest artists as Lydia Lopokova, Stainslas Idzikowsky, Phyllis Bedells, Alicia Markova and Anton Dolin. She also danced herself.

Soon "ballet night" became a regular feature at the Sadler's Wells Theatre and the company, having grown from the original half dozen who were to dance in the opera ballets, the extra members were drawn mainly from the school. Alicia Markova was engaged as ballerina and the great classics revived in entirety for her. In spite of the great success of de Basil's Russian Ballet at the Royal Opera House, the house was always filled on



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It was now found that the seemingly ideal arrangement of a transfer between Lilian Baylis' two theatres was proving both too expensive and too confusing, so in 1936 the Sadler's Wells became the home of opera and ballet and the Old Vic was devoted to drama only. Gradually the name Vic-Wells was dropped and the company became the Sadler's Wells Ballet.

★

In 1935 Markova left with Anton Dolin to form her own company. This was a critical date for the young organization. The repertory had been built around Markova and it was Markova who drew the crowds. It was here that Miss de Valois' courage and foresight came into force and it was from this moment that our national ballet was born, for now she relied entirely upon her school for her leading dancers, refusing to engage, in spite of advice to the contrary, distinguished guest artists from abroad.

In that one season of 1936 we saw the emergence of Margot Fonteyn, Pamela May, June Brae, Robert Helpmann and others. Margot Fonteyn took over Markova's classical roles with such success that THE SLEEPING PRINCESS was revived for her. A gala performance of this ballet was given at the Royal Opera House on March 22, 1939 in honour of the visit to London of the French President and Mme. Lebrun. It was the company's first contact with the great stage of the Opera house.

The company was also building a strong repertory of modern works and was fortunate in possessing two choreographers of widely diverse temperament and outlook. Miss de Valois herself created THE RAKE'S PROGRESS (1935), CHECKMATE (1937), and Frederick Ashton gave us such works as LES RENDEZVOUS (1937), NOCTURNE (1936), APPARITIONS (1936), DANTE SONATA (1939).

The gala performance was a gala in every sense of the word. It marked the end of an epoch.

★

The war might well have strangled the young enterprise. Miss de Valois had early resisted the temptation urged upon her by many admirers of applying for exemption for her handful of male dancers. It is doubtful whether such exemption from national service would have been granted, but to have applied for it would have brought ballet under a stigma. In any case, Miss de Valois has never believed that the artist should live in an ivory tower. This meant practically that for the duration of the war she had to rely on those under military age, or those invalided out of the forces, male dancers being conscripted the minute they were ready to pull their weight in the company.

The Old Vic closed in 1940, and was severely damaged in the blitz. Sadler's Wells was more fortunate. The nucleus of the administrative staff ran the theatre as a shelter and rest center for the local council, housing and looking after 100 homeless people and at the same time organizing tours for the various companies so that the work of the two theatres should be kept alive.

Touring activities developed rapidly and it was this touring which gave the company its greatest strength, a lifetime of experience and tradition in a few years. Previously it had played two performances a week and had little revenue to spend on new productions. Now it played all over England to packed houses and the weary and constantly bombarded public found joy in watching what has rightly been described as the last stronghold of theatrical illusion. In war factories, camps and big industrial centers the new public learned the pleasure of watching dancing.

The company had a narrow escape from complete annihilation in 1940 when it went on a British Council tour of Holland, its visit coinciding with that of Hitler's armies, and the members arrived home minus scenery and most of their personal belongings. Later it was to have the experience in England of having a theatre destroyed the night before a season and to play continually to the noise of sirens and explosions.

Apart from their tours the Sadler's Wells Company found a London headquarters at the New Theatre in St. Martin's Lane, where, blitz or no blitz, the performances went on, and the houses were so packed that certain seats had to be put aside for the use of the Armed Forces on leave. Frederick Ashton volunteered for the Air Force at the outbreak of war, and Robert Helpmann now brought yet another point of view to bear on modern choreography with such outstanding success as COMUS, HAMLET, and MIRACLE IN THE GORBALS.

The skillful leadership of Ninette de Valois had triumphed over every difficulty, but in speaking of those years she always stresses the fact that survival would have been impossible without the loyalty of her dancers, not one of whom left her to take up more lucrative work elsewhere, the only departures being for the Armed Forces, where the record was excellent.

★

After those years of travel, and success right in the heart of the West End, it was obviously impossible to return to the prewar regime. The Company now had a large enough public to perform nightly and its logical home could only be the Royal Opera House. This historic theatre had been used throughout the war as a dance hall, and its lease was now taken over by the music publishers, Boosey & Hawkes, and its control vested in a strong board of trustees under the chairmanship of the late Lord Keynes. The Arts Council which had started its existence during the war as C.E.M.A. (Council for Encouragement of Music and Arts) participated with a large grant.

The Arts Council which will now figure so largely in our story needs some explanation. It is a typical British compromise. For many years some people had wanted a Ministry of Fine Arts, and for an equal number of years others had objected, saying that the arts should not be tied to politics. The compromise was a body independent of political parties, drawing its money first from the Ministry of Education, and now direct from the Treasury. The Arts Council subsidises opera, ballet, orchestral concerts, drama, and art exhibitions with skill and discrimination. The revival of Covent Garden would not have been possible without its aid.

After one short season in its old home in

1945, the Sadler's Wells Ballet was leased by its Governors to the Trustees of the Royal Opera House and opened its first season on February 20, 1946 with a new production of THE SLEEPING BEAUTY, at a gala performance in the presence of the King and Queen, the two Princesses, and various members of the Cabinet. This is the ballet with which the New York season is to be opened.

★

The Sadler's Wells Ballet remains at Covent Garden for some seven months each year, starting its annual season just before Christmas. During the summer and autumn it goes on extensive tours abroad under the auspices of The British Council.

Although Sadler's Wells has become England's national ballet, this does not mean the total exclusion of the foreign element, nor does it mean a narrowly characteristic artistic policy, and during the three years the company has been at Covent Garden, it has had various guest artists from abroad, the latest being Danilova. Early in 1947 Leonide Massine revived for the company his two best known ballets, LE CHAPEAU TRICORNE and LA BOUTIQUE FANTASQUE, dancing in them himself. These have now become part of the permanent repertoire. He also created two new ballets, MAM'SELLE ANGOT in a new version with a magnificent setting by DERAIN and THE CLOCK SYMPHONY, dressed by Berard.

Last summer Alicia Markova and Anton Dolin made a welcome return to London, dancing as guest artists at Covent Garden for a short season, and this year we have seen Alexandra Danilova, who to the new young generation of ballet goers is an almost legendary figure.

In spite of the length of the Sadler's Wells annual season in London the great auditorium of the Opera House is always filled to capacity, and it is interesting to note that the classics — the backbone of any resident company's repertoire — are still more popular than anything else.

The success of the company at Covent Garden did not cause Miss de Valois to forget Lilian Baylis and her ideal, and a second company was started at Sadler's Wells Theatre itself, to be known as the Sadler's Wells Theatre Ballet. This junior company gave its first performance on April 22, 1946. Apart from its very real mission in fulfilling its founder's intentions, it forms an indispensible part of the structure of our national ballet. The Opera House company cannot afford to be experimental or to take risks, and the whole purpose of the younger company is to provide a training ground for young dancers and choreographers, developing fresh choreographic talent and providing the dancers with invaluable stage experience before they move on to the senior company at Covent Garden. Already this policy is paying dividends and the first group of young dancers from the Theatre Ballet can now be seen with the main company, among them Anne Heaton, Nadia Nerina and Alexander Grant.

★

The whole machinery of a national ballet company would not be complete without its own school. The Sadler's Wells Ballet School, which had given the company over 80% of its dancers, laboured under the great difficulty

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of reconciling the needs of dancing and ordinary academic education. The children attended their dancing classes in the evening after school hours, and this invariably meant a long and crowded journey across London after a tiring day at school. These disadvantages are obvious, and it has always been the aim of Miss de Valois to have a school where both ballet and education could be carried on together under one roof.

On September 29, 1947, the Sadler's Wells School was opened in its own building at Baron's Court.

Children wishing to enter the school have to attend an audition, where they are seen by members of the dancing staff, Miss de Valois and the present writer. Each child has an equal chance of success, and preference is not given to any one child, no matter how influential the people who recommend her. The younger children are judged by their physical aptitude and suitability, and not by their performance. They are only asked to do a few simple exercises, easily followed even by those who have never before done any dancing. Of course the older and more experienced children are asked to do more advanced exercises. If they are successful at the audition — on an average about one child in 50 is taken — they must have a physical examination before final acceptance.

Having passed the audition and physical examination they then enter one of the three sections of the school. The Lower School, really the *raison d'etre* of the whole project, consists of some sixty pupils of nine years and over, and each child enters on one year's trial. As well as their training in ballet the members of the Lower School receive a full education up to School Certificate standard. Their's is just an ordinary school day except that they receive ballet training instead of gymnastics and games. They have their dancing class first thing in the morning when they are still fresh, and the rest of the day, from 11:30 a.m. until 4 o'clock is devoted to ordinary school lessons. They have lunch in the school, and it is a firm rule that each child in the Lower School must lie down and rest for half an hour after lunch each day. Usually they rest in one of the big ballet rooms, but in the summer when weather permits they rest in the garden. This rest period is an essential part of any potential ballet dancer's day. It is not generally realized that these children are leading a far more strenuous life than the average child of the same age. Most children train for their career after leaving school, and the physical exercise provided in schools is really more of a relaxation than anything else. These young dancers are receiving both their education and their vocational training at the same time, and their ballet training is to them a far more serious business than gymnastics and games is to the ordinary child.

When the pupils have taken their School Certificate at about the age of fifteen they pass on to the Upper School where they devote much more time to their ballet training. They still receive a few educational classes in such subjects as Art, French, English, Music, etc., and they study academic subjects in the morning, leaving the rest of the day free for their dancing. Their ballet training is now enlarged to include special classes in character, mime, pas de deux, and they also learn the corps de ballet work from the large classical ballets in the permanent repertoire of the companies, so that when a student passes into one of the companies, she has no need to waste time learning the routine ensemble work in "The Sleeping Beauty," "Lac des Cygnes," etc.

Members of the Upper School also gain valuable stage experience by "walking on" in the larger productions at Covent Garden, sometimes taking part in the ensemble work. The highest class in the Upper School is called the Theatre Class and apart from receiving instruction from the regular members of the ballet staff they are also taught by Madame Lydia Kyasht, a member of the Maryinsky ballet before the first World War.

The third section of the school is the Associate branch. The junior section of this consists of children who attend other educational establishments during the day, and who come for their dancing classes in the evenings after school hours. Some children attend the Junior Associate school on trial before entering the Lower School for their education. Members of the Senior section of the Associate school receive the same ballet training as the students in the Upper School, but these Associates, as they are called, do not attend for the few educational classes provided in the morning.

From the time they enter the Lower School, every child receives instruction in Dalcroze Eurhythmics, a valuable part of a dancer's education.

There is a boys' department in the Lower

School, run parallel with the girls' department, providing ballet training and education in exactly the same way. They have some educational classes with the girls, but their dancing is taught separately. When they pass into the Upper School they continue to receive their ballet tuition apart from the girls', except for classes in character, mime, Dalcroze Eurhythmics, and of course, pas de deux.

There are always a number of foreign students in the school, and they enter in the same way as a student from England or the Dominions, no preference being given to the latter. Owing to the Equity rules it is, of course, not possible to offer them regular employment in one of the companies, but they are able to "walk on" at Covent Garden in the same way as the British students. Most of the foreign students come to the school under the auspices of the British Council, wishing to put in a final year of intensive ballet study before returning to their own countries to teach, or to join a company.

The Lower School has its own uniform, specially designed by Matilda Etches, the colours being bottle green and duck egg blue. In the winter the children wear green tunics with blue blouses, and green cardigans, overcoats, berets, etc. In the summer a blue cotton frock is added.

Each member of the school also has to wear the regulation style practice tunic for dancing. The children in the Lower School and Junior Associate School wear white, and all members of the Upper School wear grey, with the exception of the Theatre Class who have black tunics. In order to distinguish the various classes in the different sections, each class wears a different coloured belt and headband.

The School has its own board of Governors consisting of: Arthur Bliss, Mus. D.; A. P. Cawadias, O.B.E., M.D., F.R.C.P.; Sir Kenneth Clark, K.C.B.; The Lady Cynthia Colville, D.C.V.O.; Dr. Ivor Evans, M.A., D. Litt.; Mrs. L'Estrange Malone, M.A., J.P., L.C.C.; Lady Mayer; The Revd. C. B. Mortlock, M.A., F.S.A., Hon. A.R.I.B.A.; R. Y. Paton, M. A., M.B., B. Ch., F.R.C.S.; Colonel W. W. Shaw-Zambra, C.B.E., M.A.; Sacheverel Sitwell, J.P.; Lt.-Col. The Hon. James Smith, O.B.E.; The Rt. Hon. The Lord Soulbury, P.C., C.B.E., M.C., D.L.; William Walton, Hon. Mus. D., Hon. F.R.C.M., F.R.A.M.; Miss Barbara Ward.

The School has also received a great assistance from the London County Council, which offers six scholarships a year, and various other county councils, including Middlesex, Surrey, Kent, Oxford and Hartford have been most co-operative in helping pupils with fees, and in some cases providing scholarships. It will easily be realised that the cost of such a curriculum — a double staff being necessary — is by no means small, and the Arts Council have greatly assisted with a grant.

From the Upper School those students who have reached the required standard pass on to the Sadler's Wells Theatre Ballet, and eventually to the main company at Covent Garden. So the final cog in the vast machinery falls into place.

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This ballet trilogy, and the many other theatrical ventures that stem from the vision of Lilian Baylis that I have only been able to indicate in this brief account, are not merely of interest and importance in themselves but also as a chapter of social history. There is here an extraordinary combination of individualism and team work, of private enterprise at its most enterprising and of state-aid in its most helpful form. The list of those persons connected with Vic-Wells and its various interlocking committees reads like a "Who's Who" in the world of art and commerce and social reform. And yet, in spite of committee activity there is as yet no red tape. Ninette de Valois is as firmly in control of the ballet as if it were her own company. Day to day management and future planning are hers; SHE is our national ballet.

I would sum up her particular qualities, after a close knowledge of all ballet leaders, including the great Diaghileff, firstly as being able to inspire confidence and loyalty because her motives are clear to her company and are never activated by personal reasons; she seeks no publicity for herself. She has, for example, largely abandoned a great career in choreography — and she is without doubt our most consciously creative choreographer — for the less spectacular role of administrator. She plans well ahead and does not try for a seasonal success at the expense of the long term policy. This means that her dancers are given time to develop and are not presented as "prodigies" who fizzle out after a few months. In spite of their exciting promise both Moira Shearer and Beryl Grey were carefully nursed.

All the exciting projects that she told me about ten or fifteen years ago, and they seemed dreams then, have come to pass in the manner outlined. Ninette de Valois is not merely energetic and clever; she has that attribute so rare in the theatrical hurly-burly, of wisdom.

meet Sadler's Wells

(*continued from page* 13)

Sisters. In English pantomime all heavy comedy female parts (like these Ugly Sisters, Beanstalk Jack's mother and Mother Goose) are played by male comedians *en travestie* and to be a great pantomime "Dame" is to go down in English theatrical history. Ashton, bowing to this tradition, cast himself and Robert Helpmann as the Ugly Sisters and found himself in the biggest comedy hit of the year. Both men are born clowns and the two "sisters" are developed in great contrast; Helpmann plays the rapacious, extrovert junior and Ashton, the timid, shy, fluttering elder, is a perfect foil. Fonteyn, Moira Shearer and Violetta Elvin are all delightful Cinderellas and young Alexander Grant bounds all over the stage as the Jester.

The other three-act ballet (and it is longer than *Cinderella*) will be *The Sleeping Beauty* which was chosen for the reopening of Covent Garden on February 20, 1946, and is the company's most ambitious undertaking. This version is based on Nicolai Sergueff's notation of the St. Petersburg original but has small choreographic emendations by Ashton and de Valois. It is primarily a vehicle for the ballerina and shows Margot Fonteyn at her best. Several other dancers, notably Beryl Grey and Moira Shearer, have danced it with success. Oliver Messel's settings and costumes are on a lavish yet charming scale and the music is some of the best that Tchaikovsky ever wrote for ballet. Much of the choreography is, of course, already known in America from productions of *Aurora's Wedding* and Dolin's *Princess Aurora.*

A four-act *Swan Lake* has been in the Wells repertoire ever since it was revived for Markova in 1934 but this is to be reduced to two acts for the American tour and will be seen in specially created decor by Leslie Hurry. The purpose of this compression is apparently to remove some of the duller passages of old-fashioned mime which might not be understood by audiences unaccustomed to watching it and, if truth be told, sometimes bore those that are. Fonteyn's Swan Queen is a performance of great lyrical beauty and tragedy. It hasn't the tremulous quality of Markova or the regal air of Danilova but it has a tender quality that is all Fonteyn's own. She is partnered by Michael Somes, a handsome Siegfried and no mean partner.

At the time of writing the listed repertoire is mainly serious. The gayest thing that Sadler's Wells have ever done, however, is to be included as well. This is *A Wedding Bouquet*, a hilarious romp which was devised by Ashton to specially composed music by Lord Berners in 1937 and is danced to a devastating Gertrude Stein commentary. In England, this was declaimed by Constant Lambert but in New York Virgil Thomson is to do it as a tribute to the memory of his friend Gertrude Stein. The ballet shows a provincial wedding in France at the turn of the century and if New York enjoyed Edith Sitwell's *Facade* it should adore this. The whole company is excellent. Helpmann as a Chaplinesque bridegroom, a rather timid rake who numbers most of the female guests among his past mistresses and is perpetually embarrassed by one of them, Julia, who has been a little off her head ever since he "ruined" her, is side-splittingly funny. Lovely Moira Shearer shakes out her hair and adopts a grotesque hollow-eyed make-up as the forlorn Julia. Margaret Dale simpers and giggles as the Bride ("charming, charming, charming"), June Brae is Josephine ("because I am married") who gets hopelessly drunk on champagne and has to be forcibly removed as the other guests proclaim "Josephine may not attend a wedding." "I am older than a boat," Virgil Thomson will say as a dancer makes the tiniest of rowing motions "and there can be no folly in owning it" as she turns resignedly to her companion. Much of the text makes unexpectedly apt comment, much is sheerest nonsense. But the whole thing goes with a speed and exhilarating inconsequentiality that should certainly appeal to sophisticated New Yorkers.

At the request, it is understood, of the American impresarios, Ashton's early ballet

Facade will also be given. This is a suite of dances which, when created in 1931, wittily commented on then popular dance styles. Americans may be amused to see the depths of automatism to which male tap dancing sank in the English music hall, and the final Tango is the broadest of comedy. The *polka* is the most famous solo; it was created by Markova and has since been danced by nearly every female soloist the Wells have produced. Since 1931, the ballet has been somewhat enlarged and redressed.

Helpmann the choreographer will probably be represented only by *Hamlet* and *Miracle in the Gorbals*, although Helpmann the dancer will be present in many ballets. *Hamlet* is a balletic commentary on Shakespeare's play and as such it has enormous interest. It attempts to show "what dreams may come when we have shuffled off this mortal coil," and as Helpmann envisages it, the dying Hamlet's dream has a telescoped, nightmarish quality full of inferences to excite a psychoanalyst. The whole ballet has a concentration and "punch" that is compelling in a small theatre. My only fear is that something of this concentration may be dissipated in the Metropolitan. Helpmann's own performance as Hamlet, however, would get across at the Hollywood Bowl.

Miracle in the Gorbals is a realistic representation of a Glasgow slum and tells a rather sensational story on the "second coming" theme. It is good theatre and good story telling but doesn't contain much dancing.

So much for the ballets. For the dancers, America will judge them by its own standards and those probably differ from English ones just as English differ from French and again from Russian. Margot Fonteyn reigns supreme as prima ballerina. She has been with the company for over 15 years, received her real opportunity when Markova left in 1935 and has progressed steadily ever since then. She is now at the height of her powers and America may well be seeing her at the peak of her career. She has technical fluency and perfect control (without startling virtuosity) and her arms, shoulders and body are exceptionally pliant and beautiful. She is very musical and recently added an element of "dazzle" to her showier roles which, coupled with her natural tenderness and what Herbert Farjeon used to call her "moonpale beauty" gives her enormous range.

Pamela May's great assets are her beautiful classical line and her adult personality. She dances a touchingly simple Swan Queen and is most exciting in *Checkmate*. As the Lilac Fairy, and the Fairy Godmother in *Cinderella* she is ideally cast.

Moira Shearer will be known to Americans from her *Red Shoes* film. She has been strongly protesting ever since that she hated making that film, will not make another one and loves only the ballet. Hard work since the completion of the *Red Shoes* has given her back technical efficiency (which had been sadly impaired by the long hours of waiting about between brief film shots) and she now dances most of the major roles in the Wells repertoire. She is exquisitely pretty and exquisitely dainty and is a delight just to look at.

Beryl Grey, one year younger than Shearer, is an entirely different dancer and is the

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darling of Covent Garden gallery. She is tall, but her movements have such control and breadth that one is seldom conscious of her height and everything she does has a quality that reveals intelligence and first-class teaching. She is seen at her best in the double role of Odette-Odile in *Swan Lake* which she first danced on her fifteenth birthday and will appear in it in America.

Violetta Elvin (who first appeared under her maiden name of Prokhorrova) is Moscow-trained but has lived in London and danced with Sadler's Wells since her marriage in 1946. She made her debut in London as the Blue Bird in *The Sleeping Beauty* and in America will be dancing the beautifully languorous variation for the fairy Summer in *Cinderella* as well as the Young Girl in *The Rake's Progress*. Her Russian temperament is as evident on the stage as her Russian schooling and her beauty rivals that of Toumanova.

Among the men, Robert Helpmann is still the leading personality and the greatest actor. He has a positive genius for both make-up and characterisation and takes in his stride the handsome Prince in *The Sleeping Beauty*, Hamlet, the Dissolute Rake in *Rake's Progress* and high comedy roles in *A Wedding Bouquet* and *Cinderella*. Michael Somes shares many of Helpmann's "romantic" roles but is chiefly valued for his sensitive performances in the Ashton ballets. He dances a fine Albrecht and makes convincing figures of the "cardboard princes." He spent the war years in the Army from which he emerged badly injured and it is only in the last year or so that he has found his real strength again.

Harold Turner was the first brilliant male dancer in English ballet. He would no longer claim the title of virtuoso but he is an immensely valuable dancer of great charm and virility with a gift for putting small character parts into proper perspective. During the war he served with the Royal Air Force.

Alexis Rassine was always considered a purely classical soloist until he amazed everyone by giving a brilliant performance as the Snob in *La Boutique Fantasque*. He will be seen primarily in classical roles in America, however.

John Hart, John Field, Leslie Edwards and Richard Ellis were also absent during the war years on military service and all the boys have to do a compulsory period of military service even now as they reach "call-up" age. John Hart, who is married to soloist Margaret Dale, is at his best in character roles, and Leslie Edwards is quite brilliant as the Beggar in *Miracle in the Gorbals* and the old Red King in *Checkmate*.

The other soloists will doubtless introduce themselves quickly enough to American audiences. Two youngsters from South Africa and New Zealand respectively, are Nadia Nerina and Alexander Grant, both of great promise with vitality and enthusiasm abounding.

For postscript, perhaps a few words may be added about the difficulties which English dancers do face. Permanent jobs, long seasons, no one-night stands *ever*, interesting overseas tours—all this may sound like the American dancer's idea of heaven. But against it must be set the comparative shortage of great (as opposed to competent) teachers; the poor quality of food which is their customary diet in England (due partly to genuine shortage, partly to English deficiencies in cooking); shortage of ballet shoes and tights; and the inevitable aftermath of the gruelling struggle they had to keep going at all during the war years. These hardships will not explain all their shortcomings but they may partly explain why although so many dancers from overseas have visited England recently, and enjoyed great successes, hardly any have expressed any desire to settle there permanently.

Sadler's Wells, therefore, remains predominantly English and to that root may be traced nearly all its faults—such as English reserve and good manners and disinclination to experiment—as well as its special qualities. If America expects the company to display the fire of Russian dancers, the cheery vitality of American dancers or the passion of French dancers, then America will be disappointed. But if America is willing to try and understand, and to accept and enjoy the qualities that the Sadler's Wells ballet is capable of offering, then this first tour may not be the last and Sadler's Wells may be able to repay some of the pleasure that London received from the Ballet Theatre three years ago.

the matrix of English ballet

(*continued from page* 9)

as young as the rawest member of her company, for the passing years have not abated in the least her passion for creating dancers, for encouraging the hidden talent that no-one else guesses is present in the embryo choreographer, painter or ballerina.

All this activity began thirty years ago when she opened her first London school, but her story begins earlier than that. As a teenage student she transferred from the Ballet Academy in Warsaw (in which city she was born) to Dalcroze's school of Eurhythmics near Dresden. When Diaghilev visited the school he was sufficiently impressed to acquire its best pupil, whose task would be to teach eurhythmics to his brilliant Russian dancers. She taught her reluctant pupils, made friends with the lonely Nijinsky, danced in several ballets (including the riotously revolutionary "Sacre de Printemps"), and studied classical ballet again, this time under Cecchetti—the great teacher of this century.

Married to an Englishman in 1918 she settled in London and almost at once opened a ballet school and began that task of training dancers which has continued ever since. From *his* school Massine passed on to her the incalculable but highly promising Frederick Ashton, whose first ballet "The Scarlet Scissors: a tragedy of fashion" was given by The Rambert Dancers in a smart revue in 1926; the first English ballet of the twentieth century had been made—with Rambert for midwife. Her company gave occasional perform-

ances and short seasons at several theatres before she acquired the Mercury Theatre as a permanent base of operations; and all this had happened while the great Diaghilev organisation was still in existence. Hers was the first English company to tour both in England and Europe, and after the war, the first English Ballet ever seen in Australia.

★

It can be truly said of Marie Rambert that she is the only survivor of Diaghilev who has the same unerring knowledge of what talent lies locked inside any given dancer, choreographer or designer. Others in positions identical with hers today have produced creators and performers out of the most unlikely material—but only Rambert has *unfailingly* brought forth choreographers and dancers who have gone on climbing to new heights when they have passed out of her guidance. Like Diaghilev she has recorded no failures in her task of producing high-grade talent capable of furthering the art of Ballet, and like Diaghilev she has never set a ballet, composed a score or designed a decor. Look at the list of dancers for whose training or stage development she was either solely, or in a very large degree, responsible. Pearl Argyle, Alicia Markova, Maude Lloyd, Diana Gould, Andree Howard, Prudence Hyman, June Brae, Helene Wolska,—and this does not exhaust the list of names. The men included Ashton, Antony Tudor, Harold Turner, Walter Gore (all of them, later, choreographers). A "second wave", beginning in 1935, includes Peggy van Praagh, Elisabeth Schooling, Sally Gilmour, Celia Franca and Frank Staff, Hugh Laing, Leo Kersley, Charles Boyd. Guest artists with her company have included Karsavina, Woizikovsky, Margot Fonteyn, Agnes de Mille, Bentley Stone, Robert Helpmann . . . the catalogue of the best English dancing talent produced in our twenty years of Ballet history is, with few exceptions, the cast-lists of the Ballet Rambert since 1930.

Of the seven choreographers who can be accounted top-rankers, either in creative effect or in audience esteem, five learned their craft and mystery in Rambert's school, studio and theatre. Miss de Valois made dozens of experimental works on the embryo Vic-Wells Ballet, learning through her own mistakes, acknowledging no guidance, then created a nearly flawless *comedie dansant* "Bar aux Folies-Bergere" for Rambert, which is still in the repertoire. Altogether about seventy-five ballets have been created on the Ballet Rambert—and this total does not include any work of Ashton's after 1935, nor Tudor's after 1937—the dates on which these two sought worlds larger than the Mercury stage to conquer.

★

Marie Rambert possesses no secret formula for the carrying out of her task—but it is not easy to define exactly what are the qualifications she enjoys. She has rarely danced since her days with Diaghilev and has never attempted to choreograph a ballet: but she can reproduce those works of the nineteenth century repertoire which she knows (Giselle, Lac des Cygnes, Belle au Bois Dormant, Casse Noisette), with a sense of their proper style, stage atmosphere, dance quality, which no other regisseur can evoke. She can divine just how far a tolerable dancer can be developed,

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and if she scents out top-rank potential in anybody she can drive through floods of tears and sweat to bring that ability to its fullest flowering. In the same way she has a sixth sense for the possibility of choreographic talent in a young and gauche student practising long after lessons are ended. From her encyclopaedic experience she can suggest, stimulate, check, guide, and drive him to produce a ballet which, whatever its apprentice shortcomings, will show some quality of original dance-creation. It is her fate to know in the very instant that she makes a fresh discovery, that the choreographer or designer will be ready to fly far afield as soon as his wings are fledged: usually her dancers stay for longer periods of ripening. She has long ago calmly accepted the fact of being the midwife and nurse who never enjoys the maturing adulthood and grown-up companionship of her charges.

Her company suffered cruelly from the hazards and accidents of war yet was out of action for only eighteen months between 1941 and 1943; its war-service was the honourable one of carrying Ballet to training camps, factory-hostels and garrison theatres. After resuming the usual London and provincial dates the company carried off a six-weeks' summer season at Sadler's Wells Theatre (its resident company being then on tour) in 1946 and a further long London season that autumn. In 1947 Ballet Rambert visited Australia and New Zealand, remaining for eighteen months; this summer a seven-week season at the Mercury has been carried by a company of twelve dancers presenting over twenty ballets.

The successful establishment of English Ballet has been due to Rambert-trained choreographers, and the limitations of the Mercury stage have forced the growth of that kind of choreography which has no room for "broad effects", "stage cheating" and large corps-de-ballet — in other words a choreographic and dancing style which requires precision of timing, great finesse of acting, simplicity of dance-images, and a fine standard of costuming, decor and lighting. Being forced to work under what seemed impossible conditions, the dance-creators had to devise *good ballet*—or give up; Rambert's careful choosing ensured that none of them gave up, or, at least, not until they were ready to work in a larger field. Without the small Mercury stage to discipline their possible exuberances, it seems unlikely that Tudor, Ashton, Howard or Staff would have ever formulated their individual choreographic styles . . . . Gore still remains active with the Ballet Rambert, as choreographer and dancer; and any day now we can expect news of Marie Rambert's next discovery from amongst her pupils—and slowly but surely, and with great comprehensiveness of schooling another fresh English choreographer will erupt on to the scene of Ballet—another brain-child of Marie Rambert!

VIA THE GRAPEVINE

(*continued from page* 6)

LONDON

For three months London will see no big dance company during the absence of the Sadler's Wells in America.

However, **Marie Rambert** will give a season in Hammersmith (a suburb), starring **Natalie Krassovska** and **Vladimir Skouratoff** in her new production of CASSE NOISETTE. Another first performance will be **Leo Kersky's** new ballet, provisionally titled THE MAGIC DRESSES.

Frank Staff, now composing dances for the film, THE DANCING YEARS, may do a ballet for the Ballets des Champs Elysees. This company appeared in Edinburgh to show new and old ballets in the International Festival of Music and Drama. It has had a short season since at the Prince's Theatre in London.

Antony Tudor arrived in England for a few days "look around" en route to Stockholm for his five months' engagement there as a choreographer for the Royal Opera.

Margaret Hill, young dancer with the Ballet Rambert, had the bad luck to injure her foot opening night at the Harringay Arena; in the middle of a complex piece of dancing in Gore's SIMPLE SYMPHONY, **Annette Chappell,** dancing a minor role, stepped in, literally without missing a beat, and took over the role, so that few in the audience were aware that one of the principal dancers had been two persons: the gallant trouper and the finely disciplined dancer were well in evidence on this occasion by Miss Chappell.

Mavis Ray is now teaching at the **Volkova Studio.** Miss Ray has returned to England after more than a year's absence in America, where she scored in musical comedy.

Hans Zullig leaves the Sadlers Wells Theatre Ballet this month to return to Germany, after lo these many years, to take up his part in the re-organized school of **Kurt Jooss** at Essen.

Veronica Bruce and her small Cygnet Ballet provided the dances in the Glyndebourne Opera productions and also gave performances in beautiful Princes Street Gardens.

Immediately after her return from South Africa, **Alicia Markova** went to Covent Garden to see **Margot Fonteyn** dance SWAN LAKE, and to present her with a toy cat mascot. Markova and Dolin, who danced before 40,000 people in a five-night season at Harringay in August, set out on September 12 on their first "non-theatrical" tour of Britain. The idea of presenting ballet in arenas and ice-rinks is obviously spreading; with their own orchestra and

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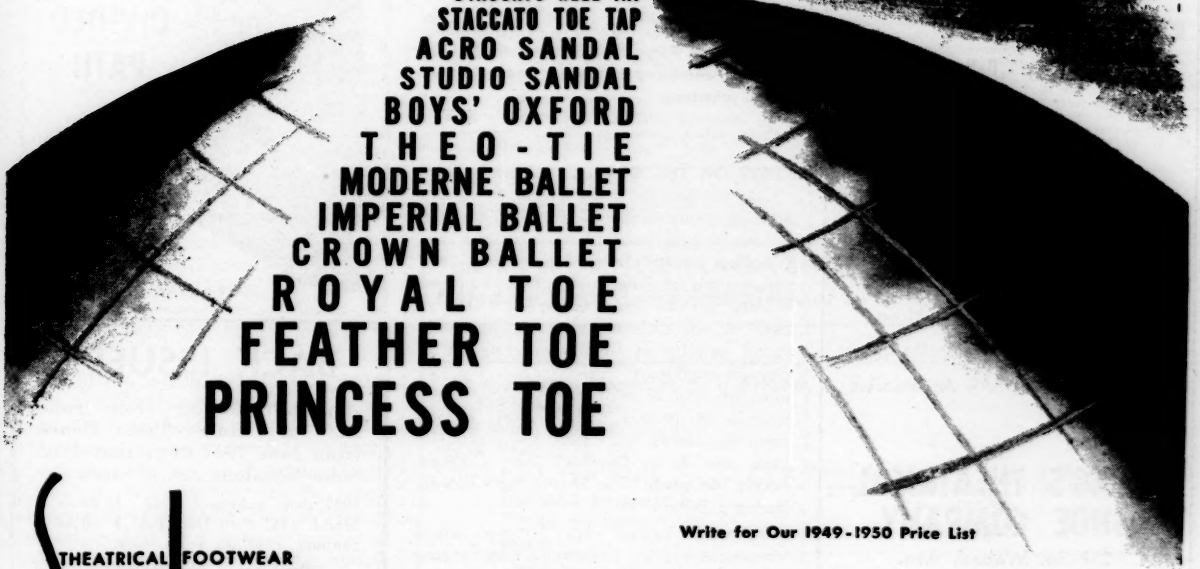

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corps de ballet, **Markova and Dolin** will visit twelve towns in England and Scotland.

The Harringay festival, at which these twain danced, was first planned last winter, on an ambitious scale, to include five or six ballet companies from all points of Europe and America, and works galore, from both young and old masters. Did somebody get cold feet? The Festival boiled down to five performances by Markova and Dolin plus the Ballet Rambert, with both "teams" doing their own numbers, then getting together for joint efforts such as LES SYLPHIDES, GISELLE, CASSE NOISETTE.

★

The British press, immediately prior to the Sadler's Wells departure for America, was devoting more space to the ballerina's wardrobes than it ever had done to their dancing. Each girl is being given a model travelling outfit, coat and suit, with shoes, hat and handbag to match. They also get glamorous cocktail dresses, with accessories, housecoats, 12 pairs of sheer nylon hose each, umbrellas, suitcases and gloves! This publicity-drive generosity by London fashion houses is wonderful for the girls but galling to the men, who have to find their own wardrobes and already beginning to doubt whether they will dare be seen in the presence of the ballerinas!

As forceful an example of discrimination against the other sex as we've ever heard. Why doesn't someone stand up for men's rights? General manager of the company, the harassed Mr. Herbert Hughes, coping with all arrangements for the tour, saw one consolation. No orchestra travels with the tour: "they are far worse to look after than any ballet company," said Mr. H.

The personnel of Sadler's Wells reaches a New York Airport sometime on October 4th. The company is being flown in two BOAC carriers.

S. F.

★

STARS ON THE COB . . . . What's This?

Out in Southern California a square dancing group called STARS ON THE COB appeared late in September at the Birmingham Hospital for Paraplegics, dispensing lots of cheer and gobs of squares, rounds, barber shop solos, etc. This in itself is an unusual and commendable social activity in any community. What gave it additional importance is the fact that the cast of characters of this group include 24 motion picture stars, among them the Henry Wilcoxons, the Lloyd Nolans, the Andy Devines, Jean Cagney, Roddy McDowall, Ann Blythe, Jane Powell, Barbara Britton, etc.

Squarely behind this square dance movement are its instigators and moving spirits, **Joan** and **Henry Wilcoxon** and it is in their big front room in Hollywood that weekly rehearsals of the group take place.

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Mr. Wilcoxon is the caller and m.c. and Joan is the teacher and pace-maker. Ballet dancers **Alexandra Denisova** and **Michael Panaieff** are also members of this group.

The purpose behind this community effort is twofold: to entertain ANY and ALL hospital patients in the community or to appear at benefits for the sick and needy; and also to publicize the little known, but increasingly menacing disease known as multiple sclerosis, of which 250,000(!) cases per year are reported in the United States alone.

The project is sponsored by Henry Kaiser, Jr., head of the Lew Gehrig Foundation for Multiple Sclerosis on the west coast.

Does this put any ideas in your head? What has your community got to match this?

*

Ballet dancers with choreographic works ready for presentation, but without a sponsor for same, should apply to Mr. William Kolodney, educational director of the Y.M.H.A., 92nd Street and Lexington Avenue, New York City.

The "Y" is sponsoring a series to be called BALLET PREMIERES, and the first of these events takes place October 16 in the Theresa Kaufman auditorium, given by **William Dollar** and **Todd Bolender** and a group of ballet dancers.

The performances will be staged on a percentage basis for choreographers and dancers involved.

*

Two other organizations are on the lookout for new works, whether in ballet or modern idiom. If you have any compositions to show, get in touch with THEATRE DANCE, Inc. at 1329 Avenue of the Americas, or with CHOREOGRAPHERS WORKSHOP, at 471 Park Avenue, both in New York City.

*

Dancers interested in jobs in television, cabaret and revue, should see **Donn Arden** and **Ron Fletcher,** newly hatched producing team, with headquarters at 55 West 56th Street. Arden and Fletcher will be remembered for shows produced for the Lido in Paris, Bill Miller's Riviera, the Latin Quarter, etc. They will produce package shows for television, hotels, conventions, theatre and fashion shows.

*

The 1949-50 season of the DANCE NOTATION BUREAU is ushered in with a program much larger this year than it has ever been. Courses in notation are being given, not only at the headquarters of the Bureau, but in places like the School of American Ballet, the High School of Performing Arts, and now a number of colleges will introduce it into the curriculum jointly with dance.

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the School of American Ballet, are studying this course, to help them in recording their choreographic works. Frank Westbrook is so pleased with notation that he has convinced other members of Theatre Dance, Inc., of which he is a director, to join him in this study.

Dance notators who snatch a few moments on the subway (and these are quite a number this season) to jot down movements they see, are by this time quite used to curious glances from the general public which thinks they are probably crazy quilt designers suffering from shock.

But to have somebody come up and excitedly grab your arm, saying, "Isn't that Laban notation?", THAT is an experience that has happened only to **Erna Caplow** of Smith College, a student of the Dance Notation Bureau. The excited inquirer was Hungarian **Alice Tournay,** a former Laban and Wigman dancer who, until a few months ago, had been teaching and using Laban notation in Portugal. Miss Tournay had heard nothing of the Laban notation activities in New York, and was supposed to have left for Chicago. During her period of delay in New York, she spotted the familiar looking symbols in the subway, and so through this chance encounter, was able to get in touch with the Bureau and other notators in this country.

Miss Tournay will start a branch in this activity in Chicago.

•

Hollywood is contemplating the life of Michael Fokine for films. And what a film that should make, if they don't horse it up in the traditional Hollywood pattern, but stick to FACTS. The facts alone ought to keep audiences enthralled, and coming in as long, if not twice as long as RED SHOES has had them coming in. Such a film, if it materializes, will do the dance profession in the schools and on the stage immense good, because, no matter how you slice it, films are still superior as a propaganda medium for dance with huge untaught audiences which are to this day still unacquainted with dance. It is not for those who already know and love dance that such films should be made; it is for those who have NEVER heard The Message. And films can DO it. The box office record of RED SHOES proved it conclusively.

The catch is: will Mme. **Vera Fokina** release Fokine's memoirs to the producing unit which has shown an interest? **Vitale Fokine** and his collaborator, **George Leon,** stand ready to go to Hollywood as consultants in production, the former to reconstruct with perfect authenticity the immortal works of his father for films.

All we hope is, that they don't try to cast Rita Hayworth as **Tamara Karsavina.** OR Mickey Rooney as **Diaghilew.**

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year's opening of the Metropolitan Opera. Rehearsals of the ballet begin October 24. Ballet master **Boris Romanoff** is due back from Italy on the 4th of October. **Marina Svetlova** and **Leon Varkas**, leading dancers, are signed for another season.

•

Australia and New Zealand may be fresh territory for American ballet, if anything materializes from the discussions between an Australian management and the New York City Ballet, which took place in New York last month . . . . LEND AN EAR, a revue now playing Broadway, has a ballet called "Santo Domingo," an uproarious and rowdy piece by **Gower Champion.** The Bureau of Information of the Dominican Republic has petitioned the owners of LEND AN EAR to change the title of this ballet, as they fear it may influence audiences into thinking of Dominica as a wild and woolly place, and not a desirable place to visit. We know people who would PAY to see the kind of place Gower Champion dreamed up in his ballet . . . . **Robert Bell** is back in America. The French Canadian dancer known for many years as **Boris Belsky** is to teach at the Fronie Asher School in Oklahoma City. He has been a solo dancer and assistant regisseur in the de Basil company since 1934; outstayed every other male dancer in that company . . . . **Paul Godkin** is to compose the dances for a forthcoming television revue tentatively titled INSIDE U.S.A. . . . . Walter Strate's film of **Valerie Bettis'** DESPERATE HEART is to be previewed at the Camera Club on October 4th . . . . **Dorathi Bock Pierre,** writer and editor, is now working as advance publicity agent for Ballet Russe de Monte Carlo . . . . **Walton Biggerstaff** has choreographed some effective dances for Andy Wong's Sky Room and the famed Forbidden City in San Francisco. At the latter, the lovely Chinese dancers win applause with, of all things, an Inca sacrificial routine done with much heavy, primitive movement . . . . Talented **Li-Kar** continues as choreographer and designer for the show at Finocchio's in S.F. . . . . **Pearl Primus** recently gave a concert in Nigeria of dances she had learned in the African interior. After the performance, an enthusiastic fan came up and snipped off several locks of her hair for a memento . . . . The **New York Dance Film Society** has arranged with Sally Kamin for a 10% discount on all purchases by its members at the **Kamin Dance Bookshop** . . . . **Audrey Keane,** soloist of the Metropolitan Opera ballet, and a pupil of **Olga Tarassova,** has returned from holiday in Paris, where she studied with **Egorova,** one of the 3 Big Russian ballerinas still extant in Paris. On October 7th Miss Keane is appearing in concert in Charleston, W. Va. with **Andre van Domme . . . . Waldeen** has choreographed a dramatic ballet called LA NINA GUERRILLERA, based on a poem about life in Spain of today, for the American Continental Congress . . . . The first concert of **Juana** in Copenhagen in August was so successful that she has been asked to do a return concert there next January. Juana appears this month in Paris, where, after her presentation at Unesco House, she will perform at a grand 'gala' at the Theatre Hebertot and later at the 'Cite' University . . . . **John Kriza** and **Ruth Ann Koesun** are appearing nightly at the Terrace Room of the Hotel New Yorker in the revue **"Salute to Cole Porter"** in which they were seen this summer in a Chicago boito . . . . LOOK MAGAZINE's applause to outstanding dancer and choreographer for the month of September went to **Jerome Robbins,** for his work in MISS LIBERTY . . . . This month marks the close of the Chicago Railroad Fair, which for the second summer has entertained several million visitors to the giant expcsition. Dance played a major part in the fair, with dozens of Indians (including famed Tony White Cloud) brought in to perform ceremonial dancing . . . . The road company of KISS ME, KATE, now established in Chicago after initial runs in Los Angeles and San Francisco, is considerably above the cut of most road companies, and does well by the **Hanya Holm-Ray Harrison** choreography. **Marc Platt** has the Harold Lang role.

•

Dancers appearing with the New York City Opera company's ballet (not to be confused with the New York City Ballet Company) under choreographer **Charles Weidman,** are **Felisa Conde, June Graham, Janie Bowers, William Burdidt, Nicholas Van Off, Lee Murray, John Smolka.** They will be seen at the New York City Center during the season September 29-November 20 in many of the standard operatic works like Carmen Traviata, Aida, and notably in novelties like Prokofieff's LOVE FOR THREE ORANGES, and TALES OF HOFFMAN.

•

The dance festival planned by the Asheville (N. C.) Festival of Arts for October has been postponed until May, 1950, as this latter date will make it more possible for participation by college students.

•

Rumer Goden's novel, "A Candle for St. Jude," about an elderly female ballet despot in a London setting, is slated for dramatization with a ballet. Producers are David Merrick and Mrs. Albert Clayburgh. No choreographer or cast has been selected, as yet . . . . **Jerome Robbins** has been selected to do dances for the forthcoming musical "45 Minutes to Broadway." . . . . **Anna Sokolow** is doing the dances for "Regina," a musical . . . . **Virginia Tanner** of Salt Lake City will do an original choreography based upon authentic

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★

SAN FRANCISCO

The **Harold Christensens** are expecting an heir. She is the former **Ruby Asquith.** The Christensens (the three brothers) have run a public raffle, proceeds intended to help young dancers, ostensibly to study.

Margaret Craske, who vacationed in her mountain top cottage near Ojai, has returned to New York and will resume ballet mistress-ship for Ballet Theater.

Jocelyn Volmar, also with Ballet Theatre, and former first dancer with the San Francisco Opera Ballet, enjoyed a short visit here with her mother, before returning to New York.

PACIFIC DANCE THEATRE came out of its first venture this summer, holding up its chin and not owing a red cent to ANYONE — and how's that for a starter? The company has elected a governing board and it will seek a charter of incorporation from the State of California. The members elected to posts are:

Merriem Lanova, chairman of the Board, **Millie von Konsky,** vice-chairman, **Ann Halprin,** secretary, **Margaret Baum,** business manager, and **Earl Bernard Murray,** music director. The company has announced the acquisition of a new member, **Monica Lind**, who has danced with Massine in England.

Devi Dja is currently appearing at the Holiday House, a supper club at Malibu Beach, built especially for Dja by former movie director Dudley Murphy. One whole side of the dining hall is glass, looking out over the ocean, and just the background needed for Miss Devi Dja's magic. Dja is using only drums as accompaniment.

The past month has been one of intense organization here. The **SAN FRANCISCO DANCE LEAGUE,** at its recent annual meeting, elected the following officers to preside during the coming year:

Carol Beals, president, **Helen Henderson,** vice-president, **Marguerite Perego,** secretary, **Judy Job,** treasurer, **Amalia Irizarri,** membership committee, **Teresa Fryworth,** publicity, and **Bernice Peterson** and **Welland Lathrop** as members-at-large.

This is a non-profit organization with the intent of promoting good dance programs in the Bay area. Last year this league presented under its sponsorship such artists as **Charles Weidman, Merce Cunningham** and **Angna Enters.** The annual program of new dances created by the bay area choreographers was presented the spring of 1949, as reported in DANCE MAGAZINE. Plans for the coming year are shaping up and will be announced as soon as released.

B. de B.

★

CHICAGO

The **Blackburn Twins** dancing currently with **Janet Blair** in the Palmer House's Empire Room have some of the smartest routines on view — particularly their Mirror dance (and you can't copy it if you aren't identical twins). Dick Barstow gets credit for staging the act.

Musical comedy-type floor shows are the thing, with the Blackhawk Cafe featuring a collegiate musical titled, The Whiffenpoof Show. Featured dancers are **Richard France** and **Roseanne France,** also acting in skits and arranging the dances.

Dorothie Littlefield has produced a new ice show for the Stevens Hotel's Boulevard Room. This one is called Sugar and Spice and if you look closely, you'll find all kinds of dance movements, including East Indian mudras, in the Curry number.

A. B.

★

NEW YORK CITY STUDIO NOTES

Ludmila Shollar (Mme. Vilzak), who has returned to America after two years in England, will resume teaching here, at the Aline Berthiaume school in October . . . .

Hilda Butsova, absent as teacher from the New York scene for five years, has returned to the field, a welcome return. She joins the faculty of the **School of Bal-**

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let Repertory, of which **Arthur Mahoney** and **Thalia Mara** are directors. The school term began September 6th. This year the school will add two subjects to the curriculum, dramatics for dancers and lectures on the history of dance. In addition plans are in process for a second professional season of the **Ballet Repertory Company** which made its debut at the Ziegfeld Theatre in April, 1949.

The **Academy of Ballet Perfection,** under direction of **Eileen O'Connor,** resumes in its fall term with ballet by Miss O'Connor, Spanish by **Angel Cansino** and classes in exercise and French conversation by Miss O'Connor.

The **Blanche Evan** school of dance development has opened its fall term with classes for children in age groups of 3 to 15.

The **Hanya Holm** School resumes its activities with a faculty consisting of **Hanya Holm, Alwin Nikolais, Oliver Kostock** and **Florita Raup.**

The **Joseph Levinoff** school begins its 1949-50 season on October 3.

The **Martha Graham** School of Contemporary Dance opens its doors for the 1949-50 season with a faculty consisting of **Martha Graham, Yuriko, Helen McGehee, Erick Hawkins, Pearl Lang, Robert Cohan.**

Alwin Nikolais will teach a course in dance notation for the American Theatre Wing Professional Training Program. This system is called Choroscript.

Eva Varady's Long Island, as well as Carnegie Hall schools, will augment the curriculum with courses in drama for dancers, designed for those dancers who are in training for dance in television.

School of Dance Arts announces the addition of faculty members **Alma Rosita** and **Valentina Perejaslavec.** The latter will teach the Vaganova method.

Victor Stengel, formerly ballet master at the Opera in Lemberg, Poland, who came to this country in 1948, will open a school here this month.

The varied courses in ethnic dances of the Americas and the East, sponsored by the **East and West Association,** begin October 3 at the **Dance Players Studio.**

The faculty of the **Gramercy Dance School** for Children, which opens its doors October 1, is listed as **Sarah Bartell,** director, **Dora Dubsky, Edith Stephen, Helen Tuvim** and **Teddy Schwartz.** The school will audition aspirants to scholarships in the Dance Workshop.

Professional classes of the **Steffi Nossen** School are being held Tuesdays and Friday mornings at the **Dance Players** Studio in New York City. Classes by Miss Nossen are also held at Steinway Hall, for small and intermediate children and teen agers. The master class, for especially talented teen agers who wish to be trained as a performing group, will be held Saturday mornings.

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Eleanor Chapin of Stamford, Conn. has produced what will be the first of a series of performances destined to be a professional Dance Theatre in Stamford, Conn. The first performance took place September 11 at Courtland Park. Mrs. Chapin has been a faculty member of the Katherine Dunham school, and has had broad experience in choreography for ballet, opera, revue, television. This is her first season in Stamford.

•

Ballet clubs like those formed by the pupils of **Carroll Campbell** and **Martha Campbell** of Winchester, Va. are instrumental in enlarging the cultural horizon, not only of the children who participate in them, but of the entire community, because these clubs are the seed of great audiences for ballet tomorrow and for appreciation of dance in education. Every thinking teacher ought to throw in her weight on the side of such a club in her own school.

•

Dancers from several states competed in the **Edna McRae** School annual scholarship competition. Top honours and the Addison Awards went to **Barbara Atkins** in the ballet division and **Carol Laraia** in tap and character. **Valerie River** won the elementary division scholarship with honorable mentions going to **Penny Winston, Diane Bennett** and **Susan Hartman. Leslie Monroe** and **Dido Sayer** tied for first place in the high school ballet division with **Marilyn Oden** and **Marilyn Stang** crowding them for honorable mention. Character and tap scholarship went to **Diane Schmekebier** with honorable mention to **Judith Bernstein.**

In the professional division, **Frank Derbas** won the scholarship, but there were several jobs offered to promising contestants by judge **Dorothy Dorben,** who has several new productions coming up. Visitors on the judges bench included **Nana Gollner** and **Paul Petroff.**

•

The **Dance Educators of America** hold their first all-day session of the new season on October 9th at the Astor. The D.E.A. has now issued its publication on **Dance Terminology,** a very useful and well compiled manual for dancing teachers.

•

The first meeting of the season of the **New York Society of Teachers of Dancing** was held September 18 at the Hotel Astor. Subsequent monthly meetings of the year will all be held the second Sunday of the month.

The first meeting of the fall term of the **Dancing Masters of Wisconsin** took place October 2 at the studio of president **Leo Kehl.** At the May meeting of this group, four of the members, namely **Julia Kuhlig, Leo Kehl, Agnes Klein** and **Cleo P. Smith,** were given life memberships, in recognition of their 25 years of faithful and uninterrupted service to the organization.

•

The 28th annual convention of the **Dance Masters of California** took place in San Francisco, September 2-6, at the San Francisco Ballet School, with the largest group of teachers that have ever attended. All of the western states were represented, and teachers were most enthusiastic over the faculty which included **Lee Foley, Ernest Flatt, Anna Austin** (one of the original Jack Cole dancers), **Virginia Gollatz, Margarita Otero Russell, Ann Halprin, Welland Lathrop, Thos. Goins, Harry Todd, Dorothy Lyndall, Dorothy Walter, Paul O'Byrne** and **Robert Olmstead.**

Dinners, parties and sightseeing comprised the extra-curricular activities. Officers elected were: **Olga Ziceva,** president; **Vernon Russell,** 1st v.p., **Flora Beaudoin,** 2nd v.p., **Alice Zwillinger,** sec-treas.

A good sum of money was raised to further the establishment of a lending library for members, covering dance books and dance publications.

•

The **Mercedes Fitzgerald** school of San Francisco, gave its first annual 1-day teachers' material session on September 1. **Marian Fitzgerald** presented over 20 usable childrens' dances. **Walton Biggerstaff** presented production ideas, stage lighting, and uses of stage props.

The faculty of the **Welland Lathrop** School for the season 1949-50 will have a faculty consisting of **Ann Halprin, Welland Lathrop, Gladys Brower, Richard Ford, Georgiana Wiebenson** and **Doris Dennison.**

One of the most beautiful new schools to make its debut anywhere in the country, the newly re-decorated **Armand School** in Detroit, Mich., opened its doors to a fall term, decorated in Wedgewood motif. Students of the school presented **Violette** and **Donald Armand** with a drinking fountain for the school, as well as a number of Degas prints. **Violet Armand** was recently chosen the regional pageant director of the Junior Miss America Pageant.

•

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This is the original drawing which Doug Anderson (witty artist whose work appears regularly in the N. Y. Times and Herald Tribune) has created *exclusively* for DANCE MAGAZINE'S 1950 CHRISTMAS CARD.

The card is 5½" by 4¼", on 4-fold, fine white stock. The above drawing, in appropriate size, is on the cover, and it's all very Christmasy in red and green. Inside, in beautiful

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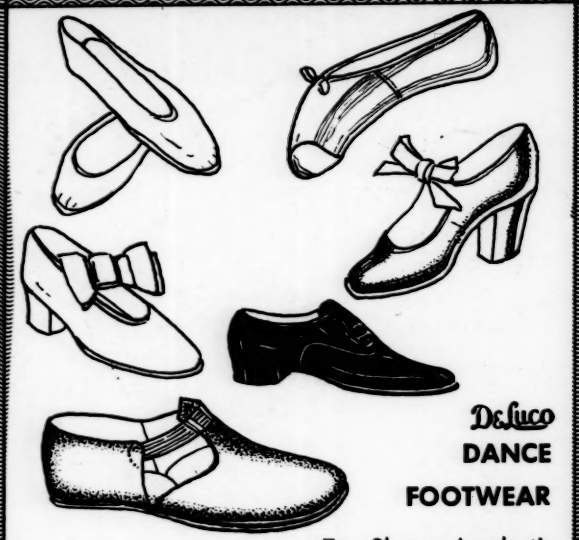

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